CRACK

Issue 76

carhartt-wip.com Photo by Maciek Pozoga. © Carhartt inc. U.S.A. ® carhartt and carhartt logo are registered trademarks of Carhartt Inc., Dearborn, MI 48121, U.S.A.

TEQUILA PAYRISE

carhartt
WORK IN PROGRESS

Skullcandy®

Stereo Haptic Bass

Bluetooth Wireless

Call, Track and Volume Control

Up to 40 Hr Battery Life

Noise Isolating

Built-In Microphone

DEEPLY
IMMERSIVE
AUDIO

skullcandy.co.uk

MADE
FESTIVAL

THE DIGBETH TRIANGLE · BIRMINGHAM
SATURDAY 29TH JULY · MIDDAY – MIDNIGHT

CHASE AND STATUS DJ SET

GIGGS

GORGON CITY DJ

SUB FOCUS DJ SET

MY NU LENG

CHRIS LØRENZO

VERY SPECIAL GUEST

GOLDIE REGGAE SET

- A-Z -

CAMO & KROOKED · CAUSE & AFFECT · CHARLIE SLOTH
DAN HILLS · DANNY BYRD · DAPZ ON THE MAP · DEETRON
DENNEY · DIMENSION · DJ TARGET · FRICTION · HIGH CONTRAST (LIVE)
HOLY GOOF · HYPE B2B HAZARD · JAYKAE · JOKER
KLOSE ONE · KRAKOTA · LEVELZ · LITTLE PRINCE · LOW STEPPA
MARC SPENCE · NU:LOGIC · NVOY · PATRICK NAZEMI
SANTERO · SHADOW CHILD · STEFFLON DON · TOM SHORTERZ

- OTHER ATTRACTIONS -

ARTS CURATION BY BABMAG
CREATIVE PRODUCTION BY STAX CREATIONS
DIGBETH DINING CLUB FOOD VILLAGE

HOSPITALITY · GORGON CITY PRESENT KINGDOM · BASS MENTALITY · APPLE BUM · STAX creations · Bab Mag. · Digbeth Dining Club.

MADE-FESTIVAL.CO.UK

Slowdive

Mura Masa

Arab Strap

CRACK

Death Grips

Dr John Cooper Clarke

HMLTD

Pictish Trail

Kite Base

Also featuring
across other stages:

APHEX TWIN
ABRA
FLYING LOTUS
GAIKA
JON HOPKINS dj set
KAITLYN AURELIA SMITH
KEVIN MORBY
KING GIZZARD & THE LIZARD WIZARD
LENA WILLIKENS
LOYLE CARNER
METHYL ETHEL
MODERAT
NICOLAS JAAR
NINA KRAVIZ
OMAR SOULEYMAN
PC MUSIC presents DANNY L HARLE,
A. G. COOK and HANNAH DIAMOND
RUN THE JEWELS
SILVER APPLES
THEE OH SEES
WHITNEY and many more

and also:

VILLAGE MENTALITY
STREET FEAST
LONDON BREWERS' MARKET
FIELD DAY CITRUS PALE

SATURDAY
3 JUNE

VICTORIA PARK
LONDON

ticketweb.co.uk
fielddayfestivals.com

FIELD DAY

DJs:
Esther Joy
Tom Ravenscroft

A CELEBRATION OF SOUNDSYSTEM CULTURE

A-Z OF PERFORMING ARTISTS AT OUTLOOK FESTIVAL 2017

207
ADRIAN SHERWOOD
AJ TRACEY
AKALA
ALIX PEREZ
AMY BECKER
ANDY H
ANNA MORGAN
ANT TC1
BAMWISE
BANE
BARELY LEGAL
BENNY PAGE
BIG ZUU
BIOME
THE BUG
BUGZY MALONE
BUKEZ FINEZT
BUSYFINGERS
CALIBRE
CAPO LEE
CHAMPION
CHANNEL ONE
CHARLIE P
CHILDREN OF ZEUS
CHIMPO
CHRIS LORENZO
CHRONIXX
CHUNKY
COCO
COMMODO
COMPA
CONDUCTA
CONGO DUBZ
CONGO NATTY
CRAZY D
DAN KYE
DAN SHAKE
DANNY T & TRADESMAN
DARKZY
DAVID RODIGAN
DAWN PENN
DIGITAL MYSTIKZ
DIGITRON
DIMENSIONS
DIRTY DIKE
DISRUPT FT SPENG BOND
DISTINCT MOTIVE
DIZZEE RASCAL
DLR
DJ MARFOX
DJ MARKY
DJ NERVOSO
DJ SAMMY B-SIDE
DJ SHADOW
DUB DYNASTY
DUB PHIZIX & STRATEGY
DUB SMUGGLERS
ED SCISSOR
EDO MAAJKA
EGOLESS
ELIJAH & SKILLIAM
ELISA DO BRASIL
EMPEROR
ENEI
EQUIKNOXX
EUPHORICS
EVA LAZARUS
FABIO
FILIP MOTOVUNSKI
FINWA
FLECK
FLIPTRIX
FLIRTA D
FLOWDAN
FOREIGN BEGGARS
FOX
FRICTION
GANTZ
GARDNA
GENERAL LEVY
GENTLEMANS DUB CLUB
GHOSTFACE KILLAH
GIGGS
GOLDIE
GQ
GRADE 10
GRANDMIXXER
HATCHA
HI5 GHOST & BOOFY
HORACE ANDY
ICICLE
IRATION STEPPAS
IRON DREAD
IVY LAB
JACK SPARROW
JAMMZ
JEHST
JENNA G
J:KENZO
JONWAYNE
JORJA SMITH
JOSEY REBELLE
KAHN & NEEK
KASRA
KENNY ALLSTAR
KENNY KEN
KILLA BENZ
KILLA P
KILLAH PRIEST
KOJO FUNDS
KYRIST
LADY CHANN
LAMONT
LEVELZ
LINGUISTICS
LOEFAH
LOGAN SAMA
LOWQUI
LOYLE CARNER
LSN
LTJ BUKEM
LX ONE
MACKA B
MAD PROFESSOR
MADAM X
MADD AGAIN!
MARCUS INTALEX
MARCUS VISIONARY
MATT JAM LAMONT
MC DRS
MC FOKUS
MEFJUS
MICHAEL PROPHET
MIGHTY MOE
MIKE DELINQUENT
MISS RED
MNDSGN
THE MOUSE OUTFIT
MOLOTOV
MR THING
MR VIRGO
MUNGO'S HIFI
MUNGO
MURLO
MURRAYMAN
MY NU LENG
NANCI CORREIA
NEWHAM GENERALS
NIDIA MINAJ
NINES
OCEAN WISDOM
OUTLOOK ORCHESTRA
P MONEY
PALEMAN
PARLY B
PHAROAHE MONCH
PLASTICIAN
PRINCESS NOKIA
RAHMANHEE
RANDALL
RIDER SHAFIQUE
RIKO DAN
ROCKWELL
ROOTS MANUVA
RUDE KID
SAM BINGA
SCOTT GARCIA
SELEKTA
SEVEN
SGT POKES
SHANIQUE MARIE
SHY FX
SIGNAL
SIR SPYRO
SIX SUNSETS
SKEPSIS
SKEPTICAL
SKITTLES
SOFIE
SOOM T & DERW
THA DAMAJA
SP:MC
SPECIALIST MOSS
SPECTRASOUL
SPOOKY
STAMINA MC
STAND HIGH PATROL
STYLUST BEATS
SUBVIEW
SUN OF SELAH
SWINDLE
SWING TING
TOM MISCH
TQD
TRIGGA
TRUTH
VIBRONICS
VITAL TECHNIQUES
VON D
WALTON
WHODEMSOUNDS
WILEY
WOOKIE
XTRAH
YOUNGSTA
ZED BIAS
ZION TRAIN

OUTLOOK
10 YEARS

7–10 SEPTEMBER - FORT PUNTA CHRISTO, PULA, CROATIA

Ace Hotel London · BRICK · CRACK · CDR · gal-dem · GREYJAM | PRESS · US JAM · KNOWLEDGE ARENA · RADAR RADIO · RA

14 — 15
JULY 2017

LOVEBOX

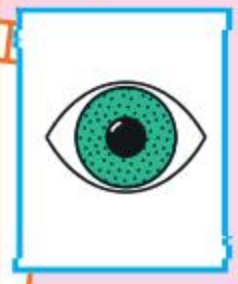
#15YEARSOFLOVE

VICTORIA PARK,
LONDON

FRIDAY

FRANK OCEAN
JAMIE XX
MAC MILLER
RAG'N'BONE MAN
RÜFÜS
SÄLEN

NOISEY
SOLANGE
SAMPHA
KAYTRANADA
RAY BLK — MICK JENKINS
REX ORANGE COUNTY
THE FEDZ
RAHEEM BAKARÉ
NOISEY DJS



FABRIC
SETH TROXLER
BICEP — KINK LIVE
HAMMER
TERRY FRANCIS

TRANSISTOR HOSTED BY ABODE
EATS EVERYTHING
WAFF
WILL TAYLOR B2B **GW HARRISON**
ELLIE COCKS B2B **JIMMY SWITCH**
ARTIKAL B2B **LINDSEY MATTHEWS**
JACK SWIFT

CORONA SUNSETS
DJ JAZZY JEFF — GERD JANSON
FORT ROMEAU — JOE GODDARD
BOBBY PLEASURE — HOT BLOOD
MR M — MARSHMELLO

SOULECTION AT THE KOPPARBERG URBAN FOREST
JOE KAY—JARREAU VANDAL
HANNAH FAITH — ANDRE POWER
THE WHOOLIGAN

SATURDAY

CHASE & STATUS LIVE
KANO
ANNIE MAC
DJ EZ
VERY SPECIAL GUEST **JESS GLYNNE**
ANNE-MARIE
RAYE
CLUB DRIVE

NOISEY
ANDY C
KURUPT FM
AJ TRACEY — MIST
XL RECORDINGS PRESENTS
NEW GEN & FRIENDS
KLOSE ONE — NOISEY DJS

FABRIC
RICARDO VILLALOBOS
DIXON
MIKE SERVITO
CRAIG RICHARDS

TRANSISTOR
JAMIE JONES
KÖLSCH DJ SET
RICHY AHMED
SOLARDO — JESSE ROSE
LEWIS BOARDMAN

CORONA SUNSETS
NORMAN JAY MBE
LATE NITE TUFF GUY
HORSE MEAT DISCO — DR PACKER
PETE HERBERT — WAYNE HOLLAND
GUY WILLIAMS — VILMA RAE

WORK IT AT THE KOPPARBERG URBAN FOREST
JAZZIE B — THE DREEM TEEM
WORK IT GIRLS — SIOBHAN BELL
BORN N BREAD

ACROSS THE WEEKEND
SMIRNOFF HOUSE — JÄGERHAUS
SIZZLIN' SUMMER PARTY AT THE BANDSTAND
THE HIP HOP KARAOKE CAMP — POP TART FASHION BOUTIQUES
PING PONG BATTLES & PHOTOBOOTHS — COCKTAIL BARS & STREET FOOD

SMIRNOFF · Corona · KOPPARBERG · Jägermeister · KIA · London Evening Standard · FACT · CRACK · ABODE · fabric · noisey · TimeOut

SUBJECT TO LICENCE

FIELD MANEUVERS

1ST - 3RD SEPTEMBER 2017
700 PEOPLE - 3 NIGHTS - 1 FIELD
60 MINS NW OF LONDON

MIDLAND **SOICHI TERADA** LIVE **NICK HÖPPNER**

DJ NATURE **BEN SIMS** **RYAN ELLIOTT**

THE GOLDEN FILTER LIVE **VOLVOX** **OCTO OCTA** LIVE

AUNTIE FLO **JANE FITZ & JADE SEATLE** **SHANTI CELESTE**

SPENCER PARKER **MARK ARCHER** **BILLY NASTY**

NEIL LANDSTRUMM LIVE **MARK E** **PETE WOOSH** **DJ STORM**

NOODLES (GROOVE CHRONICLES) **ELENA COLOMBI**

CHARLIE BONES **HANNAH HOLLAND** **DAN BEAUMONT**

NICK THE RECORD **ANDY BLAKE** **TOM DICICCO** **BRACKLES**

PHOTONZ **VIOLET** **TELFORT** **CERVO**

AIDY WEST ALEX DOWNEY ALISON MARKS ANNABEL FRASER BEN BOE
BLACKHALL & BOOKLESS CORNERSTONE SOUNDSYSTEM DJ HECTICK DR. JOSEPH & SIMON
EARS HAVE EYES EM WILLIAMS FIELD MOVES GOLESWORTHY IONA JOEL KANE LOCAL GROUP
LUCA SCHIAVONI MAKE ME (RUPES & RUBIN) MATT POND MICK WELCH MIRO SUNDAYMUSIQ
NICK COBBY NORMAL BEHAVIOUR (CARL HARDY, JANE FITZ AND JOHN HANLEY)
OUR MUTUAL FRIEND ROUGH DRAFT STAV TIM TIMMA

TICKETS £69-£119 ◉ FIELDMANEUVERS.COM

SATURDAY
27TH MAY

MAIN STAGE
LITTLE DRAGON
MURA MASA NAO CRAZY P.
FATIMA YAMAHA × BONZAI
ELDER ISLAND FEEL THE REAL

CLOUD 9
JAMIE JONES
SPECIAL GUEST TBA
CATZ 'N DOGZ SOLARDO
P.B.R. STREET GANG DELI G

ARCADIA AFTERBURNER
RICARDO VILLALOBOS
CRAIG RICHARDS PEVEREL IST & HODGE
SAOIRSE MORE TBA

PARADISO
(JUST JACK) BICEP ANDREW WEATHERALL
JOB JOBSE CALL SUPER
JUST JACK DJ SET

BROUHAHA
HUNEE FUTUREBOOGIE MOVE D PALMS TRAX
DJ NATURE KIWI
DAVE HARVEY + CHRISTOPHE

THE DANCE OFF GUTTERFUNK
ZED BIAS W/ TRIGGA DJ DIE
ADDISON GROOVE DISMANTLE KHANACE
HOSTED BY INJA DANCE FF ALLSTARZ

THE LOST GARDEN NEW AREA
BITCH! PLEASE WHO CARES
SHAMBARBER
THE SLEAZIEST PURVEYORS OF PARTIES

SUNDAY
28TH MAY

MAIN STAGE
FAT FREDDY'S DROP
KATE TEMPEST
SHY FX AJ TRACEY
NADIA ROSE THE HEATWAVE SHAKKA
JUS NOW EVA LAZARUS

CLOUD 9 (THE BLAST)
KANO MYNUVENG
TQD (ROYAL T DJ Q FLAVAD) D DOUBLE E
LEVELZ FT. TRIGGA HOLY GOOF CONDUCTA
CHEESE + BREAD TODDLA T W/ DRS COCO

ARCADIA AFTERBURNER
DJ HYPE B2B HAZARD SPECIAL GUEST FRICTION
DIMENSION RANDALL B2B 4HERO (REINFORCED SET)
STOKKA D MINDS HOSTED BY BODYNOD GQ JAKES SKYBADEE
LINGUISTICS P MONEY MARCUS NASTY BLATEY BODYNOD

PARADISO CRACK MAGAZINE
BADBADNOTGOOD
RAYE 67 NOVELIST
HANNAH JESSY LANZA MYKKI BLANCO
FAITH SPECIAL GUEST STEFFLON DON

BROUHAHA HOLD TIGHT
SHERWOOD + PINCH EGOLESS
VINEK + DEGO NUMA CREW + KILLAP
KREED FT. PARLY B + GARDNA ROOTS FACTORY
ROOTS GARDEN SHOWCASE LION PULSE FT JAH SCREECHY + SPEY SONG
HOLD TIGHT RECORDINGS

THE DANCE OFF CULT
HEARTLESS CREW
DANCE FF ALLSTARZ DJ ZINC
THAT'S ME I WAS THERE CULT DJS

BUMP ROLLERDISCO
COCKTAILS + DREAMZ
HORSEBOX KARAOKE
THE INFLATABLE CHURCH
SO MUCH MORE

THE SIXTH CHAPTER OF LOVE

LOVE SAVES THE DAY

EASTVILLE PARK BRISTOL 11AM-11PM

Subject To License

MAMA, TIME OUT & COMMUNION PRESENT

SUNDAY 16TH JULY 2017

CITADEL

VICTORIA PARK, LONDON

FOALS
UK FESTIVAL EXCLUSIVE

BONOBO
LIVE

WILD BEASTS · LAURA MARLING VERY SPECIAL GUEST
MICHAEL KIWANUKA · A BLAZE OF FEATHER
RY X · MAGGIE ROGERS · SYLVAN ESSO
OUMOU SANGARÉ · BOMBINO · HUDSON TAYLOR
DAN CROLL · PICTURE THIS · TWIN PEAKS · NADINE SHAH
JAKE ISAAC · MARGARET GLASPY · VESSELS · LUCKY CHOPS · BANFI
JOSEPH J. JONES · ARDYN · PARCELS · CHARLIE STRAW · COSMIC STRIP

- STAGES FROM -
COMMUNION · CLASH & LAST.FM
CORONA SUNSETS · DIY AT THE KOPPARBERG URBAN FOREST

SUNDAY PAPERS LIVE FRONTLINE CLUB & SOFAR SOUNDS
THE SCIENCE CAMP SCIENCE MUSEUM, OPEN SENSES, FUTUREPLAY & GUERILLA SCIENCE

REGGAE ROAST BBQ AT **THE BANDSTAND** CONTINENTAL DRIFTS & GLOBAL LOCAL
THE SPANDEX STAGE FRAME, HOUSE OF VOGA & SWINGTRAIN
ARCOLA THEATRE STORYTELLING & SPORTS GAMES

FAMILY RAVE BIG FISH LITTLE FISH · **MASS YOGA** STRETCH
THE ART STUDIO THE INDYTUTE · **ROLLER HOEDOWN** BUMP
POP-UP STAGE CHERRY COLA · **HACKNEY PLAYBUS** KIDS AREA

LONDON'S FINEST STREET FOOD
ALE EPIPHANIES FROM SHARP'S BREWERY
SMIRNOFF BLOODY MARYS
GLITTER BOUTIQUES & FASHION

SUBJECT TO LICENC

THE ULTIMATE SUMMER SUNDAY
TICKETS FROM £49.50 +BF

Time Out · Communion · CLASH · DIY · last.fm · Smirnoff · Corona · Kopparberg · MAMA

BONNIE PRINCE BILLY

"BEST TROUBADOR"

Featuring Van Campbell, Nuala Kennedy, Danny Kiely, Drew Miller, Cheyenne Mize, and Chris 'Roadie' Rodahaffer playing and singing songs from the galaxy of MERLE HAGGARD

With special guests
Mary Feiock, Emmett Kelly,
AJ Roach, and Matt Sweeney

OUT 05.05.17 ON LP & CD

Domino

LITTLE CUB

STILL LIFE

THE DEBUT ALBUM OUT NOW

LIVE AT THE LEXINGTON - MAY 9

Domino

[SEQUENCES]

WAREHOUSE
CRITICAL

CRITICAL

MEFJUS
IVY LAB
KASRA
KINGS OF THE ROLLERS:
BLADERUNNER, SERUM
& VOLTAGE
ANNIX
FOREIGN CONCEPT
SIGNAL
KLAX
JAYDROP
SP:MC
MANTMAST
JAKES
REMIDY

SOUNDSYTEM
VOID

FRONT YARD
THE BLAST

[B]
[THEBLAST]

CHASE & STATUS
(DJ SET)
FLAVA D
KOJO FUNDS
ELIJAH & SKILLIAM
SAM BINGA B2B CHIMPO
& TRIGGA
BELLY SQUAD
DARKZY
THISISDA
FIRE MAN SAM
K STYLZ
KOAST

SOUNDSYTEM
dirt sound system

CRANE YARD
BANDULU

Bändulu

KAHN & NEEK
SIR SPYRO
COMMODO
HI5GHOST & BOOFY
AMY BECKER
MADAM X
ISHAN SOUND
0H91
GEMMY
LEMZLY DALE
FLOWDAN
KILLA P
RIDER SHAFIQUE
IRAH
LONG RANGE

SOUNDSYTEM
RC1 EXPLOSIVE MUSIC

29 | 07 | 17
AVON STREET — BRISTOL
12:00 - 22:30

TICKETS AND INFO: WWW.SEQUENCES.CO.UK | @SEQUENCESUK

Crack Magazine is a free and independent platform for contemporary culture

Published and distributed monthly by Crack Industries Ltd.

For any distribution enquiries please contact
distribution@crackmagazine.net

Executive Editors

Thomas Frost
tom@crackmagazine.net

Jake Applebee
jake@crackmagazine.net

Commercial & Events

Commercial Director
Luke Sutton
luke@crackmagazine.net

Marketing Manager
Ben Horton
ben@crackmagazine.net

Advertising Enquiries
advertising@crackmagazine.net

Brand Partnerships
Jacob Manders
jacob@crackmagazine.net

Amsterdam Operations
Jack Dolan
jack@crackmagazine.net

The Christmas Steps

Manager
Tom Bird

Publishing

Crack Industries Ltd
Office 1B
31 Berkeley Square
Clifton
Bristol, BS8 1HP

For any publishing enquiries please contact
publishing@crackmagazine.net

Print

Editor
Davy Reed

Deputy Editor
Anna Tehabsim

Staff Writer
Tom Watson

Art Writer
Augustin Macellari

Film Reviews Editor
Tim Oxley Smith

Digital

Head of Digital
Louise Brailey
louise@crackmagazine.net

Online Editor
Duncan Harrison
duncan@crackmagazine.net

Digital Assistant
Vivian Yeung
vivian@crackmagazine.net

Creative

Design and art direction by Plinth.
Visit plinth.media for more details

Creative Director
Alfie Allen
alfie@crackmagazine.net

Graphic Designer
Jack Wells
jack.w@crackmagazine.net

Film & Video
Will Dohrn

Senior Developer
Saul Martin

Contributors

Words
Augustin Macellari, Lisa Blanning, Xavier Boucherat, Jake Hall, Josie Thaddeus-Johns, Tara Joshi, Jenny Duffy, Theo Kotz, Will Pritchard, Charlie Clemoes, Caroline Whitely, Sammy Jones, Angus Harrison, Joe Goggins, Bridget Minamore, Adam Corner, Felicity Martin, Natty Kasambala, Adam Corner, Robert Bates, Jo Kali, Bill Brewster, Gunseli Yalcinkaya, Sirin Kale, Amelia Phillips, Celeste Bell

Photography
Jack Johnstone, Denelle Ellis, Tom Ellis, Julia Dias, Steph Wilson, Joe Humphrys, James Perolls, Paul Samuel White, Mark Allan, Vicky Grout

Fashion
Joshua Gordan, Max Allen

Illustration
Jamie Hewlett, Ángel Ramos Regueira, Joshua Hughes-Games, Ruby Guymer-Parker, Ed Chambers

Respect
Geraint Davies, Luisa Zilio, Saffiyah Khan, Keong Woo, Shub Roy, Sara Chan, Fallon MacWilliams, James Parrish, Katie Louden, Charlie Leahy, Lina Jonsson, Gaby D'Annunzio, Lucy Dance-Matthews, Joe Hatt, Anna Meacham, James Cunningham, Holly Tucker, Will Lawrence, Ben Harris, Clare Dover, Caley and Dan Henry

---

Subscribe

Get Crack Magazine delivered to your door each month

Subscription for 1 year / 12 issues

£20 UK inc p&p
£60 EU inc p&p
£90 Rest of world inc p&p

crackmagazine.net/shop

Our monthly print edition is stocked in over 100 cities and towns across Europe

Selected Stockists

Carhartt WIP
Worldwide

Urban Outfitters
UK Wide

Rush Hour
Amsterdam

Paradiso
Amsterdam

Melkweg
Amsterdam

Red Light Records
Amsterdam

De School
Amsterdam

Hard Wax
Berlin

Michelberger Hotel
Berlin

Record Loft
Berlin

KW Institut For Contemporary Art
Berlin

Voo Store
Berlin

Sameheads
Berlin

X Records
Bolton

Patterns
Brighton

The Christmas Steps
Bristol

Idle Hands
Bristol

Arnolfini
Bristol

Watershed
Bristol

Chapter
Cardiff

Spillers Records
Cardiff

Clwb Ifor Bach
Cardiff

MONO
Falmouth

The Art School
Glasgow

Rubadub
Glasgow

The Shipping Forecast
Liverpool

Rough Trade East
London

Phonica Records
London

ICA
London

Rokit True Vintage
London

Ace Hotel
London

Kristina Records
London

Oslo
London

Islington Mill
Manchester

Piccadilly Records
Manchester

Oi Polloi
Manchester

Soup Kitchen
Manchester

Trof Northern Quarter
Manchester

If you would like to stock Crack Magazine please contact stock@crackmagazine.net

Please be environmentally conscious - recycle this magazine responsibly

© All rights reserved. All material in Crack Magazine may not be reproduced or transmitted in any form without the written consent of Crack Industries Ltd. Crack Magazine and its contributors cannot accept any liability for reader discontent arising from the editorial features. Crack Magazine reserves the right to accept or reject any article or material supplied for publication or to edit this material prior to publishing. Crack Magazine cannot be held responsible for loss or damage to supplied materials. The opinions expressed or recommendations given in the magazine are the views of the individual author and do not necessarily represent the views of Crack Industries Ltd. We accept no liability for any misprints or mistakes and no responsibility can be taken for the contents of these pages.

FARMFEST

2017

28th – 29th JULY : BRUTON, SOMERSET

ROOTS MANUVA

LIVE BAND
SHOBALEADER ONE

GREG WILSON | ACTRESS | DJ YODA

DJ SET — HIP-HOP CLASSICS

NIGHTMARES ON WAX | DELE SOSIMI

DJ SET — AFROBEAT ORCHESTRA

THIS IS THE KIT | BC CAMPLIGHT

47SOUL | MELT YOURSELF DOWN | GUTS

DJ SET

PINCH | MAX GRAEF | SESSION VICTIM

LIVE

OLIVER WILDE | BEANS ON TOAST

FULL BAND

LONDON ASTROBEAT ORCHESTRA PERFORMS: TALKING HEADS

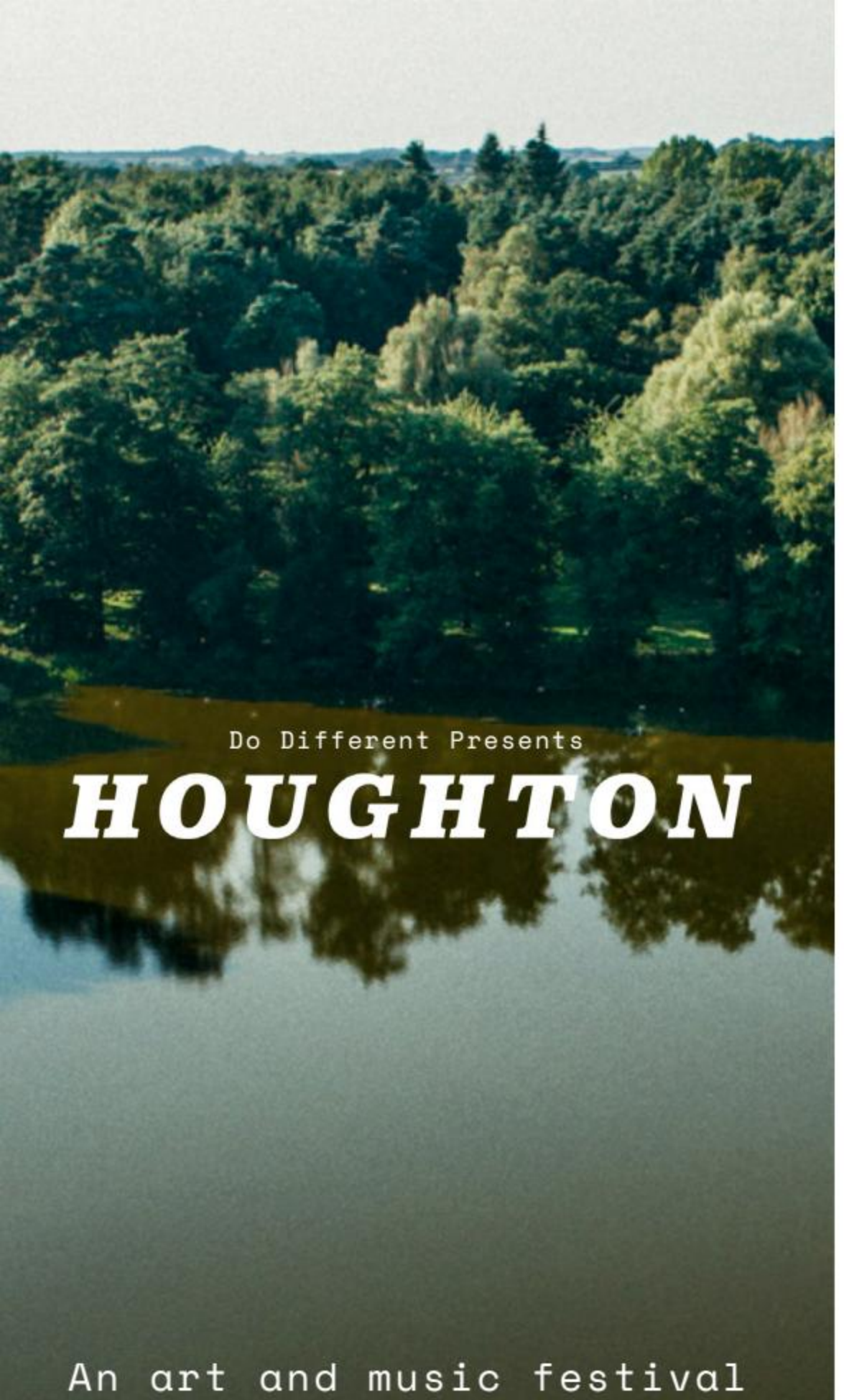
BROKEN BRASS ENSEMBLE | DIZRAELI | GOAN DOGS | FEBUEDER | ELDER ISLAND | ISHMAEL ENSEMBLE
COUSIN KULA | WASUREMONO | LOW ISLAND | LUO | CALICO | EYRE LLEW | BITE THE BUFFALO | MEEKING
CASTLES | PORT ERIN | JAMIE CRUICKSHANK | TRUE STRAYS | IZO FITZROY | STONE COLD FICTION | JANE FONDAS...

BILL BREWSTER | OR:LA | ISHMAEL | BOCA45 | SHAPES, LATE NIGHT TALES, & RHYTHM SISTER TAKEOVERS
JESS FARLEY | THE POOL | CRUCIAL & FRESH | UNWANTED FAMILY | YUKI AME | CHRISTIAN KING | BODY CLOCKS
ADMIN | FAR FROM CYAN | ANTWERP | EQUALS | BODYWORK | BOOD'NBONE | JACQUES ADDA | JOE MOSS | TUTU
ELA 303 | SOULWORKS | DROPOUT DISCO | PLU | SLEAZY SESSIONS | SIANDI | LATE NIGHT LOVE AFFAIR | STARDUSTS
EARLYDOORS | THE BIG DOMINGO SHOW | K.E.T. FM | MUSU | COR DISCO | VINTAGE MOBILE DISCO | THE VINYL SOCIAL

SQUAREPUSHER, STROBE NAZARD, COMPANY LASER & ARG NUTION ARE SHOBALEADER ONE, PERFORMING LIVE BAND VERSIONS OF SQUAREPUSHER CLASSICS.

A MISCHIEVOUS MELTING POT OF MUSIC, ARTS, PARTY AND PEOPLE.
KICK BACK, CUT LOOSE — AND COME PLAY.

LIMITED £85 WEEKEND TICKETS | FARMFESTIVAL.CO.UK



Do Different Presents

HOUGHTON

An art and music festival curated by **Craig Richards** and produced by **Gottwood.**

Additional day added due to popular demand:

10th - 13th August 2017

90 minutes from London

Weekend Tickets from:

~~£80/£95/£105/£115/£130~~ / £140+bf

www.houghtonfestival.co.uk

CRACK RANSOM NOTE

Ricardo VILLALOBOS

Nicolas Jaar (DJ)

VILOD

(Ricardo Villalobos & Max Loderbauer Live UK Debut)

FLOATING POINTS (DJ)

Seth TROXLER

HERCULES & LOVE AFFAIR (Live)

TONY ALLEN (TRIBUTE TO ART BLAKEY) (Live)

COBBLESTONE JAZZ (Live)

Raresh

Rhadoo

ADAM SHELTON
ADRIAN SHERWOOD
ALEX AND DIGBY
ANDREW weatherall
Begin
BEN U.F.O
BINH
CALIBRE
Cassy
Colleen 'COSMO' Murphy
Convextion (Live)
DAVE HARVEY
D BRIDGE
deadbeat
DERRICK CARTER
DR HORN
Felix Dickinson
GERD JANSON
HAMID
HeartTHROB (Live)
Horse meat DISCO
HOWIE B.
and
BORGAR MAGNASON (Live)
IVAN Smagghe
JENNY JEN
JONNY ROCK
Joy ORbison
MAGDA
margaret Dygas
MIDLAND
Mixmaster Morris
MR. SCRUFF
Nicolas LUTZ
NIGHTMARES ON WAX
OPTIMO
RADIOACTIVE MAN (Live)
Roman Flügel
ROB MELLO
SAOIRSE
Sonja moonear
TRISTAN DA CUNHA
TROJAN Soundsystem
VLADIMIR IVKOVIC
VOIGTMANN
YUSSEF KAMAAL (Live)
and
CRAIG RICHARDS

BLACK MAGIC DISCO

FRI 5TH MAY
RED AXES (LIVE)
BARNT
MARVIN & GUY
DORADO

SAT 3RD JUNE
FIELD DAY AFTERPARTY
MOODYMAN
HUNEE
DEBONAIR

SUPERSTITION
MAY 2017

SAT 6TH MAY
KARENN
SILENT SERVANT, JAY CLARKE, PATHWORKS

FRI 12TH MAY
THE BLOCK
CASSEGRAIN, INLAND LIVE, PARTOK,
PHARAOH B2B YOGG

FRI 19TH MAY
DANIEL AVERY
ALL NIGHT

SAT 20TH MAY
SHIFTED
DASHA RUSH, VARG LIVE,
PATHWORKS

VILLAGE UNDERGROUND

www.villageunderground.co.uk

54 Holywell Ln
London EC2A 3PQ

Contents

Regular Features

Editorial - 23
Monkey Business

New Music - 27
From the periphery

Reviews - 77
Gig reports, product reviews and our verdict on the latest releases in music and film

Retrospective - 83
40 years on, Bill Brewster recalls how Giorgio Moroder hurtled Donna Summer into the future

Turning Points: Adrian Sherwood - 39
The producer, label boss and DJ recalls a lifetime working with dub's most essential weirdos

20 Questions: Aidan Moffat - 101
The Arab Strap raconteur opens up about hotel vandalism, Romanian kebabs and offensive song titles

Perspective: Poly Styrene, the Postmodern Punk Prophetess - 102
Celeste Bell remembers the lyrical legacy of her mother – the late, great punk rocker Poly Styrene

Gorillaz: Man vs Machine - 28
The world's biggest band might be fictional, but does that even matter in an era of AI and augmented reality? For this month's cover story, Augustin Macellari speaks with 2D, Murdoc, Russel and Noodle to find out where they've been hiding and why they've returned to soundtrack an impending apocalypse

Actress: Altered Identities - 40
Xavier Boucherat joins the experimental producer for dinner to discuss his ambitious live show and his artistically destructive instinct

Moor Mother: Poetic Justice - 50
Tara Joshi speaks with the Philadelphia artist and activist

Giegling remain committed to their heartfelt manifesto - 44
One of the most talked about labels in dance music today, Lisa Blanning finds the sprawling DJ crew burrowing deeper into their collective consciousness

Sean Lennon and the Black Lips - 54
Lennon speaks with the Atlanta garage-punk practitioners to recall how they summoned the energy for their trippy new album *Satan's Graffiti or God's Art*?

Tate Britain's landmark survey of queer British art is a hymn to resistance - 66
Jake Hall uncovers the stories behind the milestone exhibition which chronicles queer art history

Aesthetic: serpentwithfeet - 58
Josiah Wise's confrontational appearance makes for a striking contrast to the smooth beauty of his gospel-influenced music as serpentwithfeet. We examine the intriguing artist closely for this month's fashion editorial

Open Interpretation: How artist Christine Sun Kim feels the sound - 72
The internationally renowned deaf artist works to transform sound into something tangible. By Josie Thaddeus-Johns

Brockwell Park:
Midday - 10pm

Antal
Beautiful Swimmers
Ben UFO
The Black Madonna
Derrick May
Floating Points *SOLO LIVE*
Gilles Peterson
HAAi
Helena Hauff
Jackmaster
Jay Electronica
Larry Heard aka Mr Fingers *LIVE*
Madlib
Mafalda
Moses Boyd *SOLO X*
Motor City Drum Ensemble
Move D
Palms Trax
Peggy Gou
Princess Nokia
Romare *LIVE*
Roy Ayers
Shanti Celeste
Theo Parrish

SUNFALL

A new festival for London
Saturday 12th August | Brockwell Park

Night Sessions:
10pm - late

WORLDWIDE
JAZZ CAFE

Gilles Peterson
Romare *DJ SET*
Yussef Kamaal

RHYTHM SECTION
BIANCA ROAD BREW CO

Beautiful Swimmers
Bradley Zero

GIEGLING
BLOC

Konstantin
Kettenkarussell
Leafar Legov

MASTERMIX
VILLAGE UNDERGROUND

Jackmaster
Very Special Guest
Denis Sulta
Peggy Gou
Spencer
Jayda G

HORSE MEAT DISCO
PHONOX

Move D
Horse Meat Disco

FLOATING POINTS
MANGLEE8

Floating Points *DJ SET*
Jon Rust

MAKE ME
CORSICA STUDIOS

Ben UFO
Helena Hauff
Call Super
Shanti Celeste
A Made Up Sound
Make Me DJs

OUTLOOK x SOUTHBOUND
BRIXTON JAMM

DBridge
Special Request
4Hero B2B Stretch
Randall B2B Doc Scott
Om Unit
Commix
MCs DRS & GQ

DIMENSIONS
ELECTRIC BRIXTON

Larry Heard aka Mr Fingers *LIVE*
Amy Fiddler *LIVE*
Palms Trax
HAAi
Dimensions Soundsystem

SELECTORS ASSEMBLE
KAMIO

Marc Mac
IG Culture
Alex Phountzi
Henry Wu
K15

EXCURSIONS & TOUCHING BASS:
feat. Eric Lau

*subject to license

Percolate Open Air

Saturday 29. July

DJ Koze
Leon Vynehall b2b
Ryan Elliott b2b
Evan Baggs
Scuba
Paranoid London live
Sonja Moonear
Objekt
Moxie
Saoirse
Krywald & Farrer

Tickets on Resident Advisor
12PM — 11PM
Subject to license

Three Mills Island,
Stratford
percolatemusic.co.uk

AFROPUNK FESTIVAL 2017 PRINTWORKS LONDON, UK @AFROPUNKFF AFROPUNK FESTIVAL 2017 PRINTWORKS LONDON, UK

SPECIAL GUEST T
LIANNE LA HAVA
NAO
THUNDERCAT
JME
DANNY BROWN
WILLOW SMITH
THE HEAVY
CORIN
SAU

AFRO PUNK 2017 LON — DON JUL — Y 22 — 23

BLACK ORCHID
JME
LIANNE LA HAVAS
DANNY BROWN
THUNDERCAT
WILLOW SMITH
GAL-DEM
THE HEAVY
CORINNE BAILEY RAE
SAUL WILLIAMS
JAZZIE B
THE BOTS

LONDON

TS & RIDDIMS
ZZ REFRESHED
Z SUPERNOVA
A AMFO
RONICA

HANNAH FAITH
BORN N BREAD

RCHID
EFRESHED
KTRONICA
I
RN & BRED
ANNAH FAITH
LARA AMFO
AMZ SUPERNOVA
AZZIE B
E SIMZ
ROSE
RADICAL
SATE

22 — 23

AFROPUNK

AFROPUNK FESTIVAL 2017 PRINTWORKS LONDON, UK @AFROPUNKFEST.COM AFROPUNK FESTIVAL 2017 PRINTWORKS LONDON, UK

Gorillaz cover image produced exclusively for Crack Magazine by Jamie Hewlett

Issue 76
May 2017

Gorillaz are among the most popular bands we've ever featured on the cover of Crack Magazine. Which is interesting because, you know, they sort of don't exist.

At least not in the conventional sense they don't. But there have been staggering advancements in technology since Gorillaz released their first album in 2001, and now 2D, Murdoc, Noodle and Russel have never felt more real. For the *Humanz* press campaign, band members were interviewed live and on-camera by BBC Radio 1 host MistaJam, people from all over the world logged into a "global listening party" via an augmented reality app and fans have been invited inside Gorillaz' creepy Spirit Houses – raw spaces turned into immersive audio-visual experiences with projection mapping technology.

But, of course, it's not just about making Gorillaz seem as real as possible. People are eager to engage in the fantasy. How is 2D getting on since he was swallowed by that whale? Is it true that Noodle is using her cyborg's head as a plant pot for her bonsai tree? How did Murdoc survive being locked in a dungeon beneath Abbey Road studios? Is he mates with Danny Brown now?

Obviously, the flesh-and-blood human beings of the project – Damon Albarn, the band, the collaborators – take centre stage at the Gorillaz live shows, and the project has always been a surreal reflection of our reality, exploring themes such as music industry excess, environmental damage, the Iraq war and now Trump's presidency. Maybe it's that grey area between reality and fiction that's central to Gorillaz' appeal.

In this issue, there are other artists who've aroused curiosity by allowing their narratives to drift away from reality slightly. Darren Cunningham – who has reprised his Actress moniker after self-generated rumours of retirement – discusses hiding behind a chrome mannequin for his live shows and his desire to enhance the concept with robotics and AI. The somewhat romanticised story of the Geigling collective is rooted in their now-legendary early parties and, interestingly, Konstantin reveals that he draws inspiration from the Wu-Tang Clan, perhaps the most self-mythologised group of all time. In a conversation we've published between Sean Lennon and Atlanta psych-rock band the Black Lips, it's clear that they were obsessed with summoning the spirit of eccentric rock'n'roll legends for the recording process of the Lips' new album.

So, at the risk of downplaying the importance of cold, hard facts, it's good for musicians to let their fans' imaginations run wild sometimes. We're living in a post-truth world apparently, so maybe we should at least try and have some fun with it.

Davy Reed, Editor

Crack Was Made Using

Gorillaz
Saturnz Barz ft. Popcaan

Kendrick Lamar
ELEMENT.

J Hus
Fisherman ft. Mist & MoStack

Perfume Genius
Slip Away

Blue Iversion
Soulseek

Playboy Carti
wokeuplikethis ft. Lil Uzi Vert

Mac DeMarco
For The First Time

Young Thug
All the Time

Cherry Glazerr
Nuclear Bomb

Dopplereffekt
Cellular Automata

Peder Mannerfelt + Hodge
All My Love

Helena Hauff
c45p

System Olympia
Lamb

Brassica
Nothing to Say

The Big Moon
The End

Delia Gonzales
Vesuvius

Peverelist
Brinks and Limits

Fred
Loverman

Kodak Black
Up In Here

N1L
Chasing The Sun

Bandshell
Bison Down

Frank Ocean
Lens ft. Travis Scott

Marcos Cabral
In The Red ft. Entro Senestre

Starrah
Rush

Recommended

Our guide to what's going on in your city

IAN WILLIAM CRAIG
Oslo
8 May

PSYCHIC TV
Cafe OTO
23 May
£25 second release

What with the autobiographies and retrospectives, you'd be forgiven for wondering if the erstwhile members of Throbbing Gristle are settling into a period of reflection. A strange thought that isn't quite dispelled by the news that, for this Cafe Oto gig, Genesis Breyer P-Orridge's post-TG outfit will reinterpret the score for *In the Shadow of the Sun* (a score originally recorded by TG in '84). Middle-age suits 'em, huh.

MAC DEMARCO
Brixton Academy
30 May

VAGABON
Electrowerkz
25 May

BORDERLESS
Battersea Arts Centre
4-18 May
£12.50 - £30

Following on from their successful inaugural year, Borderless are partnering with GOAT Music to curate a line-up that celebrates artists sonically defining the underground. Legendary MC Trim will be heading up the stage in the intimate Council Chamber, and joining him on the schedule is neo-soul group Fatima & Eglo Live Band, jazz artist Soweto Kinch and a key player in the future soul movement, Jodie Abacus.

NUITS SONORES
Nina Kraviz, The Black Madonna, Jon Hopkins
Various venues, Lyon
23 – 28 May

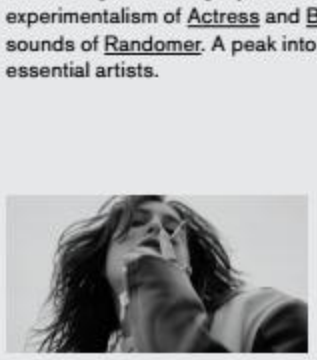
Not content with running Lyon's most loved event, the organisers of Nuits Sonores have switched it up this year. The sprawling festival has been co-curated by The Black Madonna, Nina Kraviz and Jon Hopkins, with each day neatly reflecting a unique vision. The Black Madonna rounds up Mark Ernestus' Ndagga Rhythm Force, ESG, Honey Dijon and Throwing Shade – a typically diverse and gleeful bunch. Much like herself, Kraviz's selection joins the dots between Russian techno, New York house and distorted UK hybrids, with Bjarki, Joey Anderson and Andy Stott. On Sunday, Jon Hopkins takes things into a slightly more austere realm, with the fierce experimentalism of Actress and Ben Frost alongside the slamming sounds of Randomer. A peak into the creative headspace of three essential artists.

ANGEL OLSEN
Roundhouse
24 May

THE COATHANGERS
Oslo
17 May

SOUTHPORT WEEKENDER FESTIVAL
DJ Jazzy Jeff, Kerri Chandler, David Morales
Finsbury Park
4th Release: £45

Back in 2015, the team behind the Southport Weekender announced they would no longer be hosting festivals, much to the dismay of lovers of holiday camp partying. But fans of soulful dance music can now rejoice: the team behind "the world's friendliest party" are back with their first outdoor event, the date of which happens to land bang in the middle of summer. Crack Magazine's picks from the line-up are Kerri Chandler, Anthony Naples, Sadar Bahar and Juan Atkins. Don't forget the suncream.



HELENA HAUFF
The Pickle Factory
5 May

SWET SHOP BOYS
Scala
1 June

ALEX SMOKE
The Old Truman Brewery
23 – 29 May

Alex Smoke's lush, moody techno isn't really made for dancing. As well as packing a punch conceptually, Smoke's sound paints a vivid picture which is best absorbed through home listening. So it's fitting that he's been paired with Konx Om Pax – Glasgow producer and visual artist Tom Scholefield, whose moniker roughly translates as "light in extension" – for a new project to promote SkullCandy's new Crusher Wireless headphone. Scholefield's set to bring Alex Smoke's new track to life through an exclusive audiovisual collaboration at their Old Truman Brewery pop-up. Introspective listening for immersive sound.

TROPIC OF CANCER
The Jazz Cafe
31 May

RICARDO VILLALOBOS
fabric
6 May

ACTRESS
fabric
28 May

JAKUZI
The Shacklewell Arms
1 June

KELLY LEE OWENS
The Pickle Factory
10 May

Like the ripples from a stone being tossed into a pool, some artists' influence cascades down through the years. Andrew Weatherall is one of these artists. There is a direct and fruitful lineage that joins Weatherall – via Erol Alkan's Phantasy record label – to Daniel Avery, Ghost Culture, and now Kelly Lee Owens. After collaborating on material and providing the iconic vocal hooks on Avery's debut album, and following the excellent *Oleic* EP, Kelly Lee Owens has released her debut album. It's an incredibly accomplished piece of work, drifting between timeless, ghostly pop, and dark, melodic electronic house. Her music radiates energy – this is definitely one to catch live.

WAKA FLOCKA FLAME
Islington Academy
1 June

SPORTING LIFE
Corsica Studios
11 May

DEATH IN VEGAS
Oval Space
26 May
3rd Release: £16.50

It's not easy to blend electronic music with rock genres, and perhaps Death In Vegas's popularity has been down to Richard Fearless's ability to successfully mix so many styles. Since their 1997 debut *Dead Elvis*, Fearless's project has merged together electronica, industrial, and rock of the kraut and psych varieties, while last year's *Transmission* album was a moody soundscape of techno and drone that featured guest vocals by Sasha Grey. This is the first Death In Vegas London show in five years, so expect plenty of hardcore fans squeezing through the crowd to secure their places in the front rows.

ESG
Electric Brixton
26 May

DEFTONES
Alexandra Palace
5 May

PRIESTS
Oslo
25 May

EXTREMA OUTDOOR BELGIUM
Moodymann, Gerd Janson, Rødhad
De Plas, Houthalen-Helchteren, Belgium
2-4 June
€99

It's hard to know when summer should officially start. It can be tricky to choose the optimum moment to cut the proverbial ribbon and commence the season. Extrema Outdoor Belgium takes place over the first weekend of June and looks like it might be a smart shout. With a line-up that covers underground names as well as trusted heavyweights like Moodymann, Marcel Dettmann, Rødhad and Dekmantel Soundsystem – three days spent here will set a good standard for the months ahead.

FOR IRAQ AND SYRIA: A COLLABORATIVE POSTER PROJECT
KK Outlet
2 June

GALA FESTIVAL
Brockwell Park
28 May

For this huge Brixton event, a triumvirate of disco institutions take headline slots. In what Gala has lovingly named a Holy Trinity of Disco, Joey Llanos of Paradise Garage and Nicky Siano of Studio 54 – two certified disco legends – are joined by Horse Meat Disco, the London collective who embody the culture's gleeful spirit. Also in attendance are Honey Soundsystem – the beloved DJ crew who have helped realign San Francisco's queer party scene with a vibrant underground soundtrack – wiggy Dutchman San Proper and OG New York producers Mood II Swing. If you're all about fun loving, ecstatic atmospheres, this one's for you.

DAMO SUZUKI
Moth Club
10 May

AVALON EMERSON
Patterns, Brighton
27 May

As a DJ and producer, Avalon Emerson colours outside the lines. There are plenty of bright flourishes among her heady, driving techno and unpredictable left-turns in her slamming club sets. This singular vision, alongside an all-round unpretentious approach, sees Emerson in high demand as a DJ. She's also flexing her curatorial muscle with her residency at Brighton's Patterns club. Emerson's release for Whities was one of last year's highlights, and for this installment in the series Emerson brings Whities boss Nic Tasker to Patterns for a night of fresh, lopsided sounds.

LONDON POSSE
The Jazz Cafe
21 May

HUERCO S
Phonox
26 May

MELT FESTIVAL
M.I.A, Sampha, Warpaint
Gräfenhainichen, Ferropolis, Germany
14-16 July
Starting at €140

Starting life as a gathering of diehard ravers in the Bernsteinsee Velten some two decades ago, Melt Festival now sprawls across a defunct strip mining operation known as the City of Iron. The programming for their 20th edition is fittingly wide-gauge and strong, finding space for crowd-pleasing populism – we see you Sampha and Bonobo – alongside more niche concerns such as Dave, Ben Frost and Kamasi Washington. For the truly dedicated, there's also the Sleepless Floor. Whatever you end up doing at Melt, all roads will eventually lead to this semi-mythological 24-hour dance stage. Just remember to go home, alright?

EAT YOUR OWN EARS PRESENTS

JOE GODDARD
SPECIAL GUESTS
HEAVEN Thursday 4 May

SYLVAN ESSO
SPECIAL GUESTS
VILLAGE UNDERGROUND SOLD OUT
Thursday 4 May

FESTIVAL EMBASSY PRESENTS:
JAMES YORKSTON
STEVIE PARKER + THE INVISIBLE DJS + FLAMINGODS DJS + MORE
THE HOUSE OF ST BARNABAS
Saturday 6 May

KAGOULE
HUSKY LOOPS + MOHIT + VENTURE LOWS + FAZERDAZE
SHACKLEWELL ARMS Saturday 6 May

KLYNE
SPECIAL GUESTS
THE PICKLE FACTORY Monday 15 May

THE GREAT ESCAPE
HMLTD + JADE BIRD + COSMO PYKE
BRUCE O YATES + NOVA TWINS
BRIGHTON Saturday 20 May

JANE WEAVER
SPECIAL GUESTS
THE LEXINGTON SOLD OUT Monday 22 May

THE MOLOCHS
SPECIAL GUESTS
SHACKLEWELL ARMS Monday 22 May
MONTAGUE ARMS Tuesday 23 May

DECLAN McKENNA
GIRLI
HEAVEN Tuesday 23 May

BROKEN SOCIAL SCENE
SPECIAL GUESTS
MANCHESTER ALBERT HALL
Tuesday 23 May
O2 ACADEMY BRIXTON
Wednesday 24 May

COSMO PYKE
SPECIAL GUESTS
BUSSEY BUILDING Wednesday 24 May

CONFIDENCE MAN
SPECIAL GUESTS
SEBRIGHT ARMS Thursday 25 May

HAUSCHKA
POPPY ACKROYD
VILLAGE UNDERGROUND
Tuesday 30 May

JAKUZI
SPECIAL GUESTS
SHACKLEWELL ARMS Thursday 1 June

MABEL
SPECIAL GUESTS
VILLAGE UNDERGROUND SOLD OUT
Thursday 1 June

FIELD DAY
APHEX TWIN + FLYING LOTUS + RUN THE JEWELS
NICOLAS JAAR + SLOWDIVE + MORE
VICTORIA PARK Saturday 3 June

J BERNARDT
FACES ON TV
THE WAITING ROOM Wednesday 7 June

MOLLY NILSSON
SPECIAL GUESTS
OSLO Wednesday 14 June

EYEDRESS
SPECIAL GUESTS
BIRTHDAYS Wednesday 14 June

KING GIZZARD & THE LIZARD WIZARD
H. HAWKLINE
O2 FORUM KENTISH TOWN
Thursday 15 June

THURSTON MOORE GROUP
SPECIAL GUESTS
SCALA Thursday 15 June

SWEET BABOO
SPECIAL GUESTS
THE LEXINGTON Thursday 15 June

KITE BASE
SPECIAL GUESTS
CORSICA STUDIOS Tuesday 20 June

DOUG HREAM BLUNT
SPECIAL GUESTS
JAZZ CAFÉ Friday 14 July

KATE NASH
MADE OF BRICKS 10TH ANNIVERSARY SHOW
SPECIAL GUESTS
O2 SHEPHERDS BUSH EMPIRE
Wednesday 9 August / Thursd SOLD OUT ugust

DANIEL LANOIS
SPECIAL GUESTS
OSLO Tuesday 22 August

SINKANE
SPECIAL GUESTS
HEAVEN Wednesday 6 September

SPIRAL STAIRS
SPECIAL GUESTS
MOTH CLUB Tuesday 19 September

VESSELS
SPECIAL GUESTS
VILLAGE UNDERGROUND
Wednesday 4 October

FOREST SWORDS
SPECIAL GUESTS
VILLAGE UNDERGROUND
Wednesday 18 October

FICKLE FRIENDS
SPECIAL GUESTS
O2 FORUM KENTISH TOWN
Thursday 26 October

JANE WEAVER
SPECIAL GUESTS
ISLINGTON ASSEMBLY HALL
Thursday 26 October

THE LEMON TWIGS
SPECIAL GUESTS
O2 FORUM KENTISH TOWN
Wednesday 15 November

TICKETWEB.CO.UK EATYOUROWNEARS.COM

New Music

AMBER MARK

PMR Records, the de facto training ground for budding popstars with an ear to the dancefloor, have just announced the signing of talented NYC producer-singer-songwriter Amber Mark. Describing her sound as, "tribal RnB", Amber's satiny vocals hold up strongly against tight, bold production. Where other RnB vocalists might fade into the mix, the nature of Mark's voice places her firmly in the centre.

Her *33.3 am* EP is conceptually based around the grieving process she experienced after losing her mother in 2015 and she seems committed to presenting pop music with texture and depth. Her mother imbued a diverse range of sounds and cultures in her from a young age – a worldview that effortlessly manifests itself in her music.

Lose My Cool
Abra / NAO
@Amb3rMark

OMO FRENCHIE

Word on the street is that London hasn't been this banging since the early days of grime. There's a lot to keep up with, but a good way to get familiar is by paying attention to Omo Frenchie, whose sound is a slick blend of afrobeats, RnB, hip-hop, zouk and coupe decale – the genre of dance music with roots in the Ivorian diaspora in Paris.

This month the Conglonese-born, Peckham-raised artist drops his *Diamond In The Dirt* EP via London label Cotch International, and he'll appear on the *Moves* compilation – a documentation of the new wave curated by scene expert Afro B. Producing many of the beats himself, Frenchie's EP fluctuates from forward-facing bravado of *D.I.T.D.*, to the hard-hitting club banger *Bêtise*, to the flirtatious Abra Cadabra-featuring summer jam *Chosen*. Get this on the car stereo immediately.

Not Like B4
IQ / J Hus
@OmoFrenchie

COBY SEY

The London Underground has long been a source of inspiration for musicians, and the foggy claustrophobia of the city's transport system is cleverly projected on *All Change*, the DLR-referencing track from Lewisham newcomer Coby Sey. Like the sparks thrown up by wheels thundering down a track, the release is symptomatic of a burst of creativity in the city. Coby Sey is among a cluster of leftfield artists, like Mica Levi, Dean Blunt and GAIKA, who are making experimental music with a strong London identity.

You can trace the genesis of Sey's distinctive voice across his regular shows for NTS, something else which is tugging at the seams of the city's musical fabric. "I'm lucky to exist the same time as NTS," Coby tells us. "Knowing that there was and continues to be a huge want for music outside the so-called mainstream and underground, and a huge want for presenting music differently with no strict convention or idea of boundary lines appeals to me."

All Change features on *Whities010*, Sey's debut release for the tastemaking label run by Nic Tasker. So far Whities has released club music from the likes of Avalon Emerson and Kowton, and Sey's release is particularly difficult to define. A kind of murky, industrial sludge-hop, *Whities010* is a step out of the club, where real life hits you like an electrical current and Sey's mumbled delivery guides you through an introspective bus replacement service home. "It's me looking inwards. It's a deeply personal record," Sey explains. "Tasker and the label really understood my point of view and were completely content with me taking my time to labour over *010*. It's been bless working with them."

Collaboration is a key part of Sey's story so far. Alongside low-key credits for Mica Levi and Klein, Sey produced a track for Chloe Dewe Matthews' *Congregation*, an exhibition on South London's African churches. "My nana made a lot of her life-long friends through those services," Sey says of how the project resonated with him. "It was a way for lot of West Africans during the late 50s and 60s onwards to use a shared interest to congregate in a new country, their place to connect beyond what people see." Coby draws parallels between this and his own experiences sparking connections at London nights like Channel One and Rhythm Section. Much like the beguiling constructions on *Whities010*, "they're spaces for me to transcend the materialness."

All Change
Tricky / Dean Blunt
@cobysey

SUFYVN

Based in the Sudanese capital of Khartoum and balancing a full-time role as a dentist with music creation at weekends, Sufyan Ali is well-versed in maintaining order with a lot going on. Under the name Sufyvn, Ali creates a sound which sits at an interchange between traditional Sudanese styles and sample-based throwback hip-hop production.

Earlier this year he shared the *Ascension* EP, a concise and sophisticated showcase of his sound. *Dust* moves with a heavy-footed trip-hop clomp while *Al Laffa* wraps a glowing sample up in a skittering, fidgety beat. Having released a number of projects via BandCamp already, Ali's music is continuing to grow beyond borders and conventions. Let's hope he can hang up the dental apron soon.

Dust
Madlib / Sporting Life
sufyvn.bandcamp.com

SOLITARY DANCER

When it comes to background info, Montreal act Solitary Dancer keep it opaque. The jury's out on whether this is one person or two and, at time of writing, their one press shot comes across like a still from Harmony Korine's *Trash Humpers*. So far, so internet DIY, right?

Thing is, with their self-titled debut EP landing via Midland's Graded imprint and their second arriving on Josh Cheon's excellent Dark Entries, the right people are clearly listening. Filtering genre classicism through a grubby lens, their poised sound seems to take a kind of bombed out, Drexciyan electro as its blueprint. However, the latest EP *Duality* saw them adopt a different approach, with droll, cold wave throwback *Emails 2 Myself* suggesting they may not be playing it entirely straight. We're intrigued.

Emails 2 Myself
Drexciya / Helena Hauff
soundcloud.com/solitary-dancer

Track
File Next To
Website

Gorillaz:
Man vs Machine

Words: Augustin Macellari
Illustration: Jamie Hewlett

EMI
RINGO

ESTA NOCHE FIESTA A LA PLAYA

"We're advancing faster than super gonorrhea, whether we like it or not. That's what the new album's tapping into"

Murdoc

The Gorillaz narrative is pointing to an apocalyptic event. Asteroids rain from the sky and dancehall ghouls menace the band members, as a hallucinatory dystopia stirs into action once more and 2D, Noodle, Russel and Murdoc return with another album.

Humanz, Gorillaz' first album for seven years, has arrived at a precarious moment in history. Men in Pyongyang and Washington are beating their chests at each other and nuclear war is a real threat once again. Technology lies on the cusp of sweeping us into a brave new post-human world, while conservative ideologies are desperately trying to send us back to the shitty olden-days.

Plus, the technology itself is by definition untested; our wisest gurus warn us that the artificial intelligence designed to improve our lives may very well take a dim view of flawed human consciousness. Devices with fantastically positive potential can easily be tweaked into lethal autonomous weapons systems. Radical ideas have become urgent realities.

"Sitting on your ass twiddling your digits is exactly what the robots want," Russel Hobbs – Gorillaz' drummer and conduit for the souls of dead rappers – warns me. "Get us all idle and fat and lazy, so when the war starts they can smoosh us like bugs."

Increasingly, events in the Gorillaz' world bear alarming similarities to our own distorted reality. What's more, the membrane of technology which has, until now, kept them at a safe fictional distance, is thinning. The press campaign surrounding *Humanz* has seen band members Murdoc and 2D being interviewed, live, by a real human being. In New York, Berlin and Amsterdam, the band have partnered with Sonos to host "Spirit Houses" – a series of immersive audio-visual experiences which invite fans into their virtual home. An augmented reality Gorlliaz app used hosts' phone cameras to offer users the chance to toggle between realities at a "global listening party". Now, they're talking to me. The good news is they seem to be getting on.

"My relationship with Murdoc these days is pretty healthy," 2D mumbles. Lead singer and half-wit, his life pre-Gorillaz saw him safely employed in a shop. He was shanghai'd into the band by bassist and lurching demogorgon Murdoc Niccals; concussed, abducted and forced to sing. But that was back in the day – since then tensions have dissipated, with some liquid assistance, 2D explains. "Since Murdoc's started drinking more he's had less time to beat me up and torture me."

Gorillaz made their first appearance almost 20 years ago, landing in a world of post-Y2K optimism. With Murdoc as a driving force, Russel on drums and percussion, intermittently channeling the spirits of his deceased rapper buddies to devastating lyrical effect, and 2D singing and looking vacant, the crew was joined by the somewhat enigmatic Japanese schoolgirl and guitarist Noodle, who arrived from Japan in a crate in response to an ad placed in the *NME*.

When it dropped in 2001, Gorillaz' self-titled debut album offered a fresh look at what a band could even be. The fiction itself sprung from the minds of a pair of nineties icons: Damon Albarn and Jamie Hewlett. Hewlett, responsible for the visual aesthetic of the group, made his name with cult graphic novel character Tank Girl. Albarn, meanwhile, spent the decade fronting Blur. Stylistically, Gorillaz may not have represented such a leap for Hewlett, but for Albarn the narrative opened up a new vista of musical opportunity: the chance to move away from Britpop and its sonic limitations to explore an adventurous new palette of sounds.

"Slaying demons comes naturally to me. I had to clear out the studio of hordes of the undead. Ruined the carpets, but really enjoyed myself"

The self-titled debut album was followed up in 2005 by *Demon Days*. A gloomy and compelling response to escalating tensions and ongoing conflicts, the album painted a grim picture of a depleted, hollow world, addressing the ongoing war in Iraq.

The band's world was expanded accordingly; having parted ways, Gorillaz reunited at their base, Kong Studios. After spending the hiatus uncovering her roots as a cybernetically-enhanced supersoldier, Noodle put her skills to good use clearing monsters out of the studio. 2D gave up a job at his old man's funfair in Eastbourne, Russel returned from LA and Murdoc slunk back from a sordid sojourn in Mexico.

Demon Days was notable for the quality of special guests – spawning two monster hits in the form of the De La Soul collab *Feel Good Inc.* and *DARE*, which reinvigorated Happy Mondays frontman Shaun Ryder – and 2010's *Plastic Beach* saw the potential of collaboration exploited even further, enlisting legends such as Mark E. Smith, Lou Reed, Snoop Dogg and Bobby Womack.

The band itself relocated from Kong Studios to the plastic beach of the album's title. A lurid pink island, formed from accumulated waste brought together by the ocean's currents and crowned with a deeply kitsch *Thunderbirds*-style hideout, the Plastic Beach provided a haven for the band – until it was shot to pieces by pirates, that is.

And so, the band members once more went their separate ways. 2D was eaten by a whale, Murdoc escaped in a submarine and Russel, grown to gigantic proportions after ingesting an excess of polluted matter, swam away with Noodle safely hidden in his mouth. In one of the more surreal interviews I've conducted, the band tell me about where they've been over the past few years.

Noodle

The whale that swallowed 2D has sadly died, and was washed up on a desert island. "It was quite peaceful inside Massive Dick," he remembers. "At night I would go to sleep with my head on his soft aorta, listening to the slow beating of his heart."

Noodle, meanwhile, found herself separated from Russel after an unhappy encounter with a whaling vessel. A stint as a pearl diver led to the inadvertent release of a fiendish demon, and a subsequent quest to decapitate it. "Slaying," she explains, "comes naturally to me. I've been doing it since *Demon Days*. I had to clear out Kong Studios of hordes of the undead. Ruined the carpets, but really enjoyed myself."

While Russel remains reticent about his experiences, a little digging on Twitter reveals that he wound up captive to Kim Jong-un's authoritarian regime in North Korea. It's believed that they kept him in a zoo until he shrank back to normal size, thanks to the paltry food rations he was served. Murdoc also found himself imprisoned, at the mercy of the arguably less sympathetic regime – the record label EMI. Was prison a shock? "More than happy to do a bit of bird, mate," he shrugs. "I really enjoyed it. Gave me time to work on my cross-stitch and catch up on my hate mail."

With Gorillaz reconvening in recent years, it's no wonder that, thematically, *Humanz* is as intense as it is surreal. *Demon Days* reflected a dark world rocked by avarice and conflict; *Plastic Beach*, though more upbeat, was inspired by Albarn's consternation at the levels of plastic in the sand round

大怪獣プルガサリ

Russel

“The robots want us to get all idle and fat and lazy, so when the war starts they can smoosh us like bugs”

his house, the pathos of new consumer-detritus ecologies. In an interview with Zane Lowe, *Humanz* collaborator Pusha T – who was a vocal supporter of Hilary Clinton’s campaign – said Damon Albarn’s instructions were to imagine the new album “conceptualised as a party for the end of the world if Trump wins.”

Albarn’s directions to Pusha T came in spring 2016, months before Trump’s victory. But the Virginia rapper’s bars on *Humanz* track *Let Me Out*, which also features the legendary Mavis Staples, reflect the present landscape convincingly. It’s a landscape which sees systemic racism and injustice being confronted once more by a new civil rights movement, as the insubstantial rights won the first time around are eroded once more by Old White Men. “Tell me that I won’t die at the hands of the police,” Pusha raps.

Album opener *Ascension* sees Vince Staples add his own, less plaintive, two cents: “I’m finna catch a body like I got a gun and badge,” he spits, decrying his land of the free, “where you can live your dreams long as you don’t look like me/ be a puppet on a string, hanging from a fucking tree”. The album may soundtrack a party, but the tone is often serious, if not actually sombre.

That’s not to say it’s not also upbeat: it offers various unselfconsciously fun bangers, such as *Strobelight*, featuring Chicago house legend Peven Everett and loopy floor-filler *Momentz* with De La Soul. In my discussion with the band, I ask Murdoc what – if anything – he fears. “Obsolescence,” he tells me. “Of course, not me personally. I’m already a legend. I mean us as a species. In a few generations, humans will probably have been completely mugged off by silicone-based AIs… we’re advancing faster than super gonorrhea, whether we like it or not. That’s what the new album’s tapping into.”

Funnily enough, the technological developments that give Gorillaz a voice and interactive, individual identities are the same that stand to fuck us all right up. A mooted advantage of the obsolescence Murdoc fears, as the workforce becomes more automated, is the potential point of departure it offers from the confines of capitalism. Machine labour offers us an opportunity to pivot into a new global structure where humans are afforded the time and space to get on with important, meaningful stuff. The business of creativity, for example.

The balance, though, could just as well tip the other way; through the feared obsolescence our slave technology could as well enslave us. For Russel, a virtual character in a virtual band, accessible through the black mirror of a smart-phone window, we are balanced on a knife-edge. And, he says, we’ll be the ones to decide how we fall.

“Right now,” he declares, “we still have control, still got the power. We can make a choice. And that’s kind of what *Humanz* is about – this moment of transition we’re in, moving real fast towards some new version of humanity. No one knows how it’ll play out, but whatever happens, it’s all on us.”

Humanz is out now via Parlaphone / Warner Bros

Gorillaz: Meet The Collaborators

Russel hits up NYC fashionista Zebra Katz

You've got some wild features on the album. How did you feel when Gorillaz first reached out to collaborate with you, and what did you think of the *Sex Murder Party* beat when you first heard it?
When producer Twilite Tone first reached out to me about the project I didn't think much would come out of the initial studio session we had in Williamsburg. After the overall shock and awe of it all, I had another sessions with Damon and the Gorillaz team in London, and then again in Jamaica where I heard *Sex Murder Party* for the first time. My first impression after hearing it was 'ohhhhh lets go!'. I was feeling the vibe and inspiration behind how the title came about.

Everyone was wylin' out on that track. How would you describe the vibe of your verse?
My verse is an ode to all the loves in your life that left you high and dry. It's about that wallflower in the corner of the party who calmly watches the chaos unfold.

Other than yourself, which featured artist on *Humanz* has the dopest fashion style?
You sure do know how to make a black thang blush. I wouldn't know what style and performance were without Grace Jones. Grace is my everything!

I feel like I made some of my best stuff when I was literally possessed by the spirits of other MCs. Have you ever felt like you're possessed by the spirit of someone else?
Each time I hit the stage or begin the writing process I evoke the four corners and summon some divine spirit from a past life or nearby portal to another dimension. It feels good to black-out from reality and let the divine muse inspire and take over.

I was born in Brooklyn. Who's the best Brooklyn rapper of all time?
All hail Queen Pen!

2D probes Savages singer Jehnny Beth

Murdoc is definitely the most evil member of Gorillaz. Who's the most evil member of Savages?
I'd say we all have a bit of evil inside. Even if it's just being mischievous. I'm sure you have that too darling. There's something inevitably vicious that can develop when you spend so much time with people.

I've heard that you do wild crowd surfing at your gigs. I'd be worried that someone would nick my trainers. Do you think I need to make more effort in Gorillaz? I think Murdoc is stealing my thunder.
I'd definitely nick your trainers if I was in the crowd for your surfing! But if you felt like jumping one day you should definitely do it. It's the best feeling in the world. I never thought I'd be crowd walking one day, but it happened over time as the connection with the crowds grew stronger and I felt it helped deliver the message that I wanted to deliver. I was looking for something to happen because I'm terribly bored at gigs.

Noel Gallagher sang with us on *We Got The Power*. That was nice. Who do you prefer, Blur or Oasis?
Oh it's a hard one... I think when I was a teenager I was more into Blur. But now I'm older I'm actually more into Oasis. So I guess both – but not at the same time!

We also reminded people that they've got the power to love one another. Why do you think they need to be reminded?
I think the message works in this context because the song comes at the end of the album and at this point a lot has already been said. It doesn't just stand on its own. It's a rather dark record in general, so the song comes as a relief at the end and it's hopeful, but not without consciousness. So it's my kind of hope! I like to be reminded about love, but it has to come from a dark place, otherwise I don't buy it.

Murdoc quizzes Detroit rapper Danny Brown

You used to have chipped teeth like me, but I seen you've gone and got them fixed. I think ladies like bad teeth. Do you feel like your sex life has gone down hill since you fixed them?
I haven't actually gotten them fixed – I just cover them up with this nice sparkly shiny diamond grill and my sex life has gone up tremendously. We all know diamonds are a girl's best friend.

On our song *Submission* you said you're "losing faith in a world of sin". What's your favourite sin – Pride, Greed, Lust, Envy, Gluttony, Wrath or Sloth?
My favourite sin is probably Lust. Nothing like wanting something you can't have, and then actually getting it and realising that it's not for you…

You also said your "soul is in handcuffs" on that song. I know the feeling mate. When was the last time your hands were in handcuffs?
Had to be over 10 years ago – I was arrested on some old charges and had to do eight months of my life in county jail. One of the lowest points of my life.

You've got some grubby lyrics Danny. What's the muckiest thing you've ever said on a song?
Well, I have a lot of mucky lyrics but probably any line from *+ Will* – that whole song's pretty mucky.

It was a laugh working with you Danny, the members of Gorillaz are so boring sometimes. If you could have a night out with me, no expense spared, where would you take me and what would we do?
Hell yeah. That would be great, definitely let's go to Vegas hire a bunch of strippers in a penthouse suite and see where the night takes us. LOL.

Noodle meets LA soul diva Kali Uchis

Hot Yoga. Quantum physics. Demon Hunting. Just some of the things I do to chill out after the studio. Kali, what do you do to find calm?
That's a tough list to beat there, Noodle... Mostly I like to find a quiet place in nature to sit, and write and draw in my journal.

I have no time for conformists, probably because I'm a Libra. Do you relate to your star sign?
I'm a cancer all the way, deeply intuitive and sentimental but very much a fighter.

I gained my powers through the super soldier program. Do any women in your life harness otherworldly powers?
Truly all of the women in my life are super human creatures sent to earth. My mom has hearing powers, you'll be talking quietly down the street to someone and she will respond yelling out the window from her bedroom.

2D / Murdoc / Russel – Kiss / Marry / Kill?
I'm gonna go ahead and kill Murdoc 'coz I don't trust the look in his eyes – like he might kill me if I don't kill him first. 2D on the other hand doesn't have eye balls so he's cool by me, I'm gonna marry him 'coz I have a thing for gap teeth. And Russel I'll kiss 'coz personally I like 'em skinny, so I can't marry him unfortunately.

I find martial arts sufficient for dealing with my enemies. What's your preferred method?
My enemies are all dead to me, we do not exist in the same dimension.

When we hang out in Japan, we'll probably visit the T -ji Temple in Kyoto. What will we do in LA?
Go to my favourite secret beach full of wild flowers.

I featured you in my playlist of music by inspiring kick-ass women. Which women are inspiring you right now?
One of my favourite writers, Zoraida Córdova.

YARD

Open Air Club

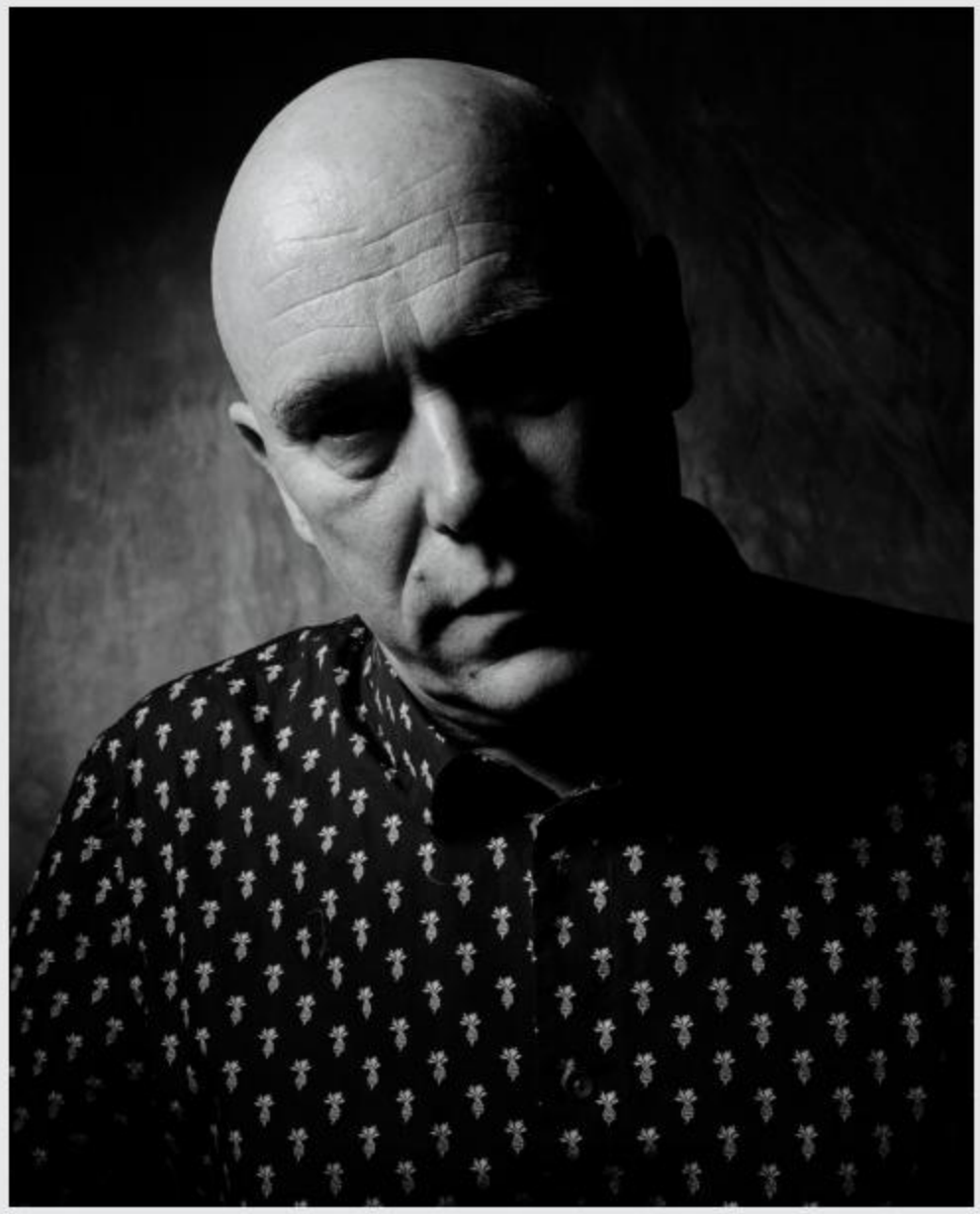
JEFF MILLS / SETH TROXLER
EATS EVERYTHING / JOY ORBISON
DANIEL AVERY / MIDLAND
AXEL BOMAN / TOBIAS *[LIVE]*
OCTO OCTA *[LIVE]* **/ EM WILLIAMS**
HOUSEWORK: DAISY MOON
GOLESWORTHY / GRAMRCY

26.08.17

ACROSS 3 STAGES
AUGUST BANK HOLIDAY
MOTION BRISTOL

YARD-OPEN-AIR.CLUB

Turning Points: Adrian Sherwood



"With the label, I wanted to create a legacy, but I was in massive financial trouble. The mission statement was basically to survive"

Words: Tom Watson

The influence of Jamaica's sound system culture on the UK spans decades. Adrian Sherwood has been an ambassador for dub's evolution and ongoing mutation since his early teens, and his studio mastery has seen him merge the artform's soul-stirring bass with many other genres. For this Turning Points interview, we spoke with Sherwood about growing up around makeshift speaker boxes, the passing of Prince Far I, and the future.

Early 1970s: School Discos in High Wycombe

When you're young, hearing Jamaican music on homemade sound systems on a local level is mad. My first entry was as a little DJ at 13, playing to kids at school during lunchtime in the science lab. My friend and I were raising money for the school and keeping a bit for ourselves to help build up our own sound system. We charged a few pennies for entrance. It was really crap; a little record box with a liquid projector. Early on, I was invited to support the Radio One DJ Emperor Rosko. He was like some Wolfman Jack impersonator and played the best soul and reggae you could hear at the time. I had my own sad little sound system in the corner clinking away. He had wall-to-wall Orange amplifiers, a modified Jamaican sound system. It was hell's delight. So loud and powerful. Definitely one of my early heroes.

Mid 1970s: Getting Involved with the Reggae Industry

Joe Farquharson owned The Newlands Club and allowed me to play there in the afternoons. My dad died when I was young so Joe really took me under his wing. In my early teens, he used to take me to Palmer Records in Harlesdon where I'd hear all the soul and reggae imports. By the time I left college, Joe suggested we start a little business called J.A., which became one of the earliest independent distributors of reggae. We were also involved with Chips Richards who used to work for Trojan Records and had access to all the HighNote and Duke Reid catalogues. And it was through Joe and Chips that I got to meet and eventually work with Prince Far I, who was a major influence on me. A great singer has a voice like an instrument. Bim Sherman, Big Youth, Joe Higgs, and of course Prince Far I. He really stood out from the pack.

1983: The death of Prince Far I

I've got to be honest, it was devastating when Far I was murdered. When I think about Jamaica, I've met some little lads and girls who could so easily get bopped. Last time I went there I was visiting Ari Up from The Slits. Her sister-in-law had four brothers, one of them the father of her youngest son. He and all three of his brothers have been murdered. Some people might say I'm being too sensitive but I've lost very key people in my life to Jamaica. After Far I was murdered, I didn't produce any reggae records for about two years until I started working with Lee ["Scratch"] Perry. Before that, I had totally turned my back on it.

1980s to present: Founding On-U Sound

I started the label with about four or five other people. I really wanted to have a go at creating a legacy. But I was in massive financial trouble. The mission statement was basically to survive. It was tough because there were so many other labels around. I've kept the label afloat from constant hard work rather than it actually being hit-oriented. We've remained underground rather than overtly successful. I'm running my label because it's something I want to keep going. It's pretty thankless, but without On-U, I wouldn't know what else to do.

2013-2017: Working with dubstep pioneer Pinch

Rob [Ellis, aka Pinch] and I have just stumbled into it. We've got mutual respect work wise and personality wise. That's why we've done [2017 album] *Man Vs. Sofa*. We've taken these last four years and evolved. I'd love us to continue working together in some capacity. We've created something really healthy. There's elements of performance, sound and production programming that separate it from anything else out there. Some things remain interesting years into the future. I feel the same about this record.

Man Vs Sofa is out via On-U Sound vs Tectonic Recordings. Adrian Sherwood appears at Houghton festival, Norfolk, England, 11-13 August

Actress: Altered Identities
Actress: Altered Identities
Actress: Altered Identities

Words: Xavier Boucherat
Photography: Denelle Ellis & Tom Ellis
Make-Up: Maria Comparetto
Set Design: Julia Dias

It comes as no surprise to learn that Darren Cunningham, aka Actress, doesn't care what you think of 2014's *Ghettoville*. The difficult record is the darkest listen in his discography, representing what he describes as the discarding of a sonic palette. Whether you enjoyed it or not is a moot point; it was a necessary exorcism, given that the palette was finished.

Except that's not entirely true, Cunningham tells me with a grin. "If you've got a palette which you've exhausted, you do have the option of pushing it further," he argues, digging into a pear tart amid the unsettling grandeur of a restaurant in London's St. Pancras Renaissance Hotel. "At that point it becomes what I'd call black noise, or black sound, and that's what I'm really interested in. So that palette isn't completely done yet, but a project like that is in opposition to certain realities right now." A label like Ninja Tune – which is connected with Cunningham's Werkdiscs imprint and is releasing his new album *AZD* – can't sell black sound, he says.

The Wolverhampton-born producer likes to work several steps ahead. Last night's Village Underground set featured practically no material from *AZD* (pronounced 'azid'), which is comparatively more club-friendly than his previous albums. Instead, the audience heard even newer works in progress, performed by a hidden-from-view Cunningham, who fired midi signals to a synthesiser on stage. Stood in front of the synth was a chrome mannequin, dressed in what looked to be Cunningham's shirt and bucket hat. Realising it wasn't him was an arresting moment, and blinding background visuals meant it took a while for many to catch on.

The show, Cunningham says, was a live thought process, and an abstract rendering of what happens in the studio. "I've been watching a lot of live, early Pet Shop Boys, and what I love is that naive presentation of their art – a split screen video with visuals of their live tracks, running in the sequencer. It's an attempt to show the other side of the process, and in doing so present a full art-piece. That's what I want to do." For Cunningham, this is the first period in his career when such careful thought has gone into the visual component, and his plans for how the show might develop are ambitious. "Ideally there would be more than one mannequin," he says, "and if they could move, they would play the synths themselves. But they can't at this moment in time. So I'm already talking to people about robotics, and AI. These things are bubbling away."

Regardless of whether Cunningham will actually birth his own man-machines, the theme of potential, and of what-could-be, seems of key interest in itself. He describes *AZD* in many different ways, at one point saying that what he really wanted was "a hot mess, and a chance to present a contour of how the music starts and ends" and "a leading question for whatever work follows." On the cover art, we see Cunningham's hand join with a chrome figure's hand, representing what he calls an incomplete transition, and an indicator of where we might be going next.

This idea of ongoing reinvigoration, and a reflection on the creative process, runs throughout *AZD*. The sharp pops of synth on opener *Nimbus* bubble like primordial life beneath the surface. This is followed by *Untitled 7*, in which better-formed arpeggios reach above a layer of metallic strings. The beat drops in, but only briefly, like a studio test-run, or a misfire.

Other tracks, like *Fantasynth*, fade up in full swing, and develop only subtly before fading out again, like an excerpt from a much longer take. *Runner* (previously released anonymously as *Uber Spliff to Gatwick*) begins the same way, but is later drowned out by a muffled recording of voices talking and a woman singing, as if Cunningham was suddenly distracted from his work. Closer *Visa* is as pretty as it is disorientating, with quick blasts of piano and synth-choir trying to keep pace with the drums, like an excited mind trying to stay on top of its own ideas.

These tracks could be the bare bones of a new palette for Cunningham's music. *Ghettoville*'s death-knell ambience and accompanying note, in which Cunningham described the record as 'the black tinted conclusion of the Actress image', encouraged speculation that the Actress moniker, if not Cunningham himself, was retiring. Obviously this isn't the case. Another way to read the *Ghettoville* note, he suggests, is as a deliberate act of self-sabotage that was necessary to make something new.

"I was in a particularly destructive mood at the time," he says, pausing for a moment as the restaurant's pianist begins another perfunctory recital. "But I've a tendency for that. I used to record to MiniDisc a lot, and I remember once, during a particularly frustrating period where I was on the verge of finding a voice to carry my music, I just thought 'fuck this' and left a bag of them on the back of a bus." The memory makes him laugh, and he wonders out loud who may have come across them.

It's certainly funny, but it's also exemplary of certain artistic recklessness that's been a common characteristic of the Actress project. Considering the austere economic condition of the music industry, is it always worth the risk? "I'm happy to go back to a shitty job if that's what it takes to reinvigorate my art later on," he says. "I'm not going to claw onto my career – I'm an artist, and if I lose all my synthesisers and I'm left with a shitty Casio, so be it. I'm still going to make music." The chaos in his own life when making *AZD*, along with his "appetite for anomalies" means that risks are further necessary to regain control of what he's created. "It's become natural to question the identity of this Actress character," he says. "The more music I've given to other people, the more space it's given them to get involved, and that's a sacrifice."

As such, the LP is in part an attempt to reclaim comfort with identity. "*AZD* can be read as an anagram of Daz, a nickname given by my peers at school which I never asked for," he explains. "And so it's a way of taking control of an identity imposed on me. And in the same way, the name *AZD* has a pharmaceutical quality. It's a sound vitamin that's helped to clear my palate of *Ghettoville* – a happy drug that's made me happy to be Actress." Perhaps Cunningham's 'black sound' means the darkness may one day return – time and time again he's proven a hard artist to map an accurate trajectory of. But for now, Actress seems positively brimming with new life, just like the puzzling yet enthralling creations on *AZD*.

AZD is out now via Ninja Tune

"I'm happy to go back to a shitty job if that's what it takes to reinvigorate my music. I'm not going to claw onto my career – I'm an artist"

With their music filling bigger dancefloors, the Giegling collective remain committed to their heartfelt manifesto

Words: Lisa Blanning
Photography: Jack Johnstone

With their music filling bigger dancefloors, the collective commands their mantra

“We're on this big stage now and everyone can look at us, but we’re not changing what we do”

As one of the most talked about dance music labels in recent memory, Giegling has a lot to live up to. But if you speak with Konstantin – DJ, one-half of the Kettenkarussell duo, and a sometime “PR assistant” for the collective – the thought gives him pause.

“Initially it's not really made for a lot of people,” he muses. “Now we're on this big stage and everyone can look at us, but we didn't change what we do. I sometimes get the feeling that it's hard for them to connect to it, and they get frustrated. It's too introverted, too emotional, too fragile for the masses.”

“Introverted” and “fragile” aren't words you usually hear associated with house and techno – the genres Giegling are best known for – but there's something about the label's aesthetic that encompasses these feelings, also showing their curiosity outside of the club.

You can hear this trademark tenderness as far back as the first Geigling release in 2009, Kettenkarussell's EP *I Believe You And Me Make Love Forever*. Standout track *You N Me* may have a minimal techno pulse, but the mellifluous vibraphone lead and ghostly piano samples make for strong emotional pull. And if you ask Konstantin to name some of his key releases on the label, he'll just as likely point to the hip-hop-indebted downtempo of Matthias Reiling or the often jazz-inflected, house-adjacent electronica of Edward alongside Prince Of Denmark's dreamy, dubby techno. Arguably the breakout star of Giegling, the anonymous Prince Of Denmark is also their most prolific artist, operating simultaneously as the more house-oriented Traumprinz – with an eponymous sub-label dedicated to his releases – and also DJ Metatron.

Pre-Giegling adventures were teenaged Konstantin, Leafar Legov, PoD, and Vril throwing parties in Hannover following Konstantin and LL's exposure to inspiring club atmospheres in Hamburg's Golden Pudel club and Berlin's Beatstreet parties. “There was the craziest energy,” Konstantin recalls. “I had the feeling it was electronic music but from an indie background and with a punk attitude that didn't come from any cliché, and it brought together really different people. Maybe people that don't really listen to electronic music, but who can connect through it in the nightlife and drugs, and going over the borders. And the music would go over the borders of genre. This is how we got into it.”

Moving almost en masse to Weimar to study at Bauhaus University, they soon met like minds in DJ Dustin, Ateq, and Dwig. “Dustin and Ateq had been going to raves much earlier than me,” Konstantin reveals. “They grew up with this. Florian [Ateq] has been DJing since he was 15. He played in the old Tresor when he was 19. Their big brothers did electronic music, and they were into Basic Channel, into the realest sound. They also did their own small parties in Brandenburg. They would also try and get away from society, build their own thing.” Soon enough, many of them were living together, paying very little rent in old East German-era buildings, when the opportunity came to do events at a small club called Giegling.

What followed is now the stuff of legend – parties that could last from Thursday to Monday in a small university

“Our generation understands that society will not be sustainable the way it is. We have to find our own way against the establishment, live our idealism, and do this in a collective way”

town where everyone knows each other. When, after only four or five parties, the club was shut down, the label was born as a way to keep the spirit going.

While factoring in some introversion, fragility, and colouring outside the lines, a useful way to understand Giegling as a sound and as a collective can be triangulated in the way Konstantin talks about one of his early influences and favourites, the Wu-Tang Clan.

“I really liked the crew element and the diversity of the artists,” he says of the seminal New York hip-hop group. “And that it’s wrong: if you're used to this DJ Premier hip-hop where everyone is tied to the beat and *right*, and then listen to Wu-Tang, it sounds odd. You think they can't rap, they’re so offbeat, sometimes just talking in a more poetic way. But once you get into it, you get stuck. It's not something that you get into easily, and then fades away. If you take longer to dig it, then it stays forever. And I really like this aesthetic – the sound, the drums, the oddness of the groove, the way it drops but is still emotional. And also the street spirituality – they're looking for their own way, their own belief system.”

From the way Konstantin speaks about Geigling, it seems as if there’s an overriding philosophy to the group’s activity. Largely, it revolves around the utopian spirit of collaboration and togetherness guiding the collective. And while individually as artists and DJs they’ve had varying levels of recognition, together as Giegling their work has transcended the scene they came up in. When Konstantin and I meet in Berlin, it’s at the end of their ‘Planet Giegling’ tour, which encompassed two months, 18 cities around the world, club nights, concert performances of more exploratory electronics (including a ‘silent disco’ in the Barbican’s rooftop Conservatory, where Crack Magazine’s photo shoot takes place) and gallery exhibitions of original, multimedia artworks as well as sleeves. Clearly, Giegling aspires to be something bigger, more nuanced, more thought-provoking, than merely a good night out.

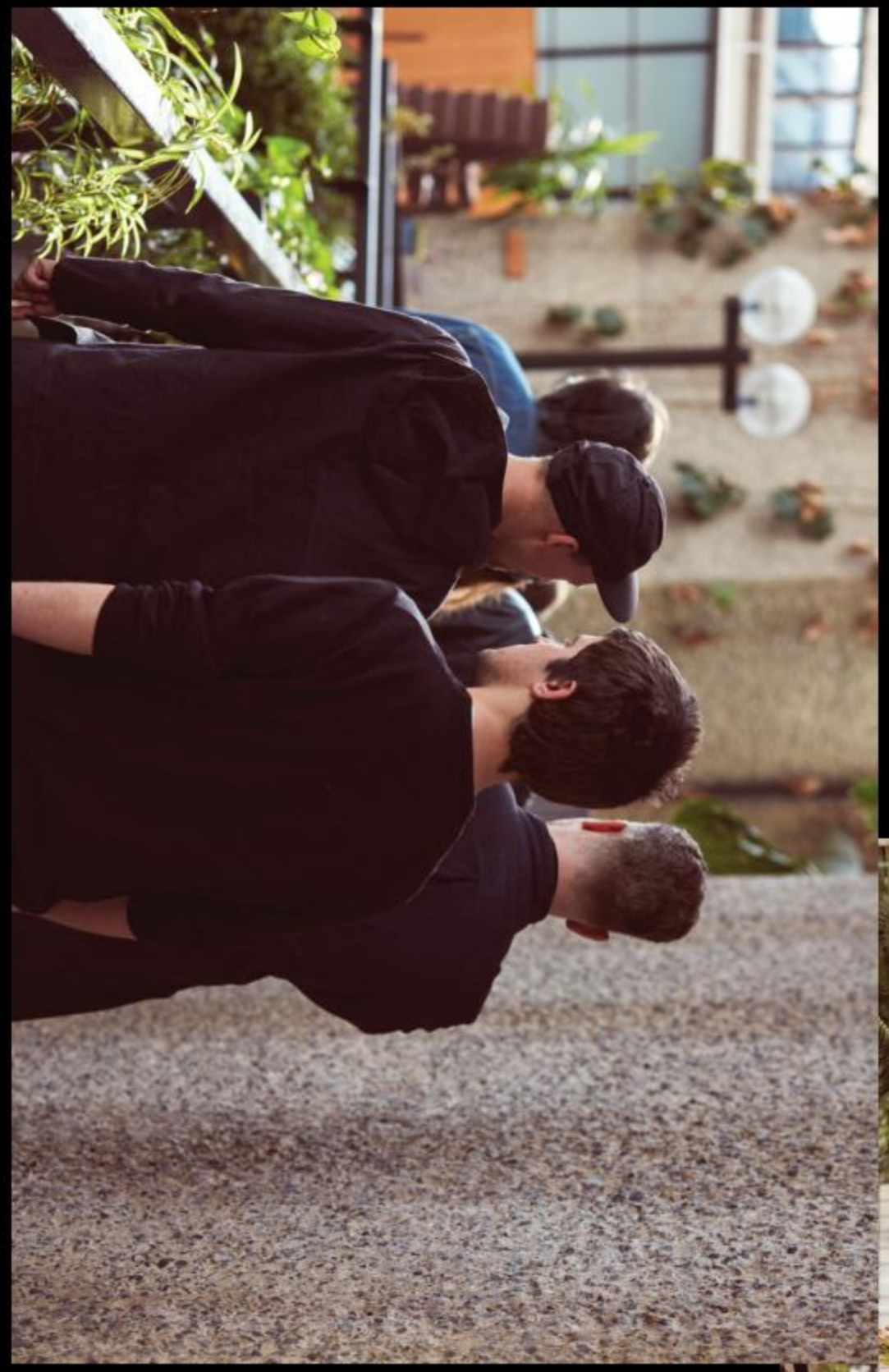
Giegling can be described as a feeling, where the warmth of nostalgia is brought to vivid life and the instinctive pleasure of the dance is tempered with an existential inquisitiveness. But Konstantin – and by extension, the collective – has even larger ambitions.

“Giegling is an approach that you can adapt to everything,” he declares. “It's the nice way to tell the story of this phenomenon we're living through, our generation understands that society will not be sustainable the way it is. And we have to find our own way against the establishment, find our own momentum to do things, live our idealism, and do this in a collective way. And this might take longer, but it will have a magnificent result that has a long-lasting effect.

“If you have a chief, he would say 'yes' or 'no', but we have this process of always going back and forth through all of us, and changing it until everyone says it’s ok,” he explains. “Then you have this thing that connects to a lot of people. It’s this approach of sharing, creating, being together, and finding your own way… It's about taking responsibility for what you believe in and making it happen, even if it is just a small thing – like a record, or a poster, or an event. It is every move that counts, and the more honest and pure this move will be the more people will be able to relate to that and create a new reality out of this.”

It may sound naïve, idealistic, innocent, and hugely optimistic, but no doubt some will relate. As an earnest message accompanying truly inviting music, Giegling makes you want to believe.

Konstantin appears at Melt Festival, Germany, 14-16 July



Moor Mother:
Poetic Justice

Words: Tara Joshi
Photography: Steph Wilson

"We talk about fighting borders so much, but then we put up borders for each other. The black experience in the States is the same as that of across Europe"

"Typically, a Scorpio is someone that's ruler of the underground – of the hidden things."

Camae Ayewa, aka Moor Mother, is talking astrology. Certainly, the Philadelphia artist and activist's interpretation of her own sign seems fitting. "It's funny because the scorpion spends a lot of time underground, but they have so many eyes. So they're seeing, but it's a multitude of things that they're seeing. It's being able to look a little deeper, in a sense, in a particular way."

Ayewa's work as Moor Mother is very much of the underground, and her potent form of poetry seeks to reconstruct previously invisible narratives. On her breakthrough record, last year's *Fetish Bones* album, Ayewa crafted abrasive sonic landscapes, with aggressively visceral lyricism that journeyed through black history. 'I've been bleeding since 1866/ dragged my bloody self to 1919/ And bled through the summer being slaughtered by whites,' she spits on opening track, *Creation Myth*.

Both as Moor Mother and with Black Quantum Futurism – the collective she is part of with partner Rasheedah Phillips – Ayewa seeks to reclaim black history, to reevaluate the past. The way that she describes her music is telling. An array of hip-hop, punk, free jazz and dissonant electronics, she has previously referred to her music with the loaded phrasing of 'slaveship punk'.

"It's about reinvestigating our past: not just going to what someone has said," she explains. "To really walk in the space of where we came from, whether that's physically or metaphysically. I'm talking about the sounds and sights upon a slaveship, trying to take us back and walk through the situation – it's the self-investigation that needs to happen."

Another central theme for Moor Mother is the subjugation of women worldwide. "We think of some type of alcoholic macho man beating on a woman," Ayewa says. "But that's just one little fraction of what's happening all over the world. Every nine seconds all over the world, women suffer abuse! It's very hard because it's like a system that is sped up to allow this to happen. Different regions are making little steps to provide more protection, or easier ways out, but it's a slow thing. It's weird that it's only just happening."

Indeed, on her most recent record *The Motionless Present*, Ayewa talks about how issues like domestic violence continue to destroy local communities. It's a harrowing listen. *The Week* is all whirring industrial discomfort, as she speaks with a haunting confidence.

For Ayewa, this willingness to confront intense subject matters is linked with not only her star sign, but also her upbringing. She grew up in the town of Aberdeen, Maryland and she tells me that at a young age she adapted to atmospheres many people would find overwhelming even in adulthood. "I used to stay with my uncle sometimes in New York. He owned a funeral parlour, so when I was a young kid I would spend summers there with my sister, hanging out, locking each other in the room with a dead body. I have a big family, so I go to a lot of funerals – since a young age my family never left me somewhere while people went to them, it was always like 'this is important, this is what's happening'. I feel like that's very Scorpio - getting comfortable and familiarised with the so-called 'hidden feelings of things'."

It feels an apt way of describing not only Ayewa's oeuvre, but also her way of performing. No two Moor Mother shows are the same – different synths, different songs, different poems – because Ayewa likes to feel out the vibrations of a space before performing there, pursuing and building upon those 'hidden feelings'. "That's my poetic practice, going into different spaces and trying to communicate with the energy there and write about it," she explains. "Not go in there with an idea of what the poem's gonna be, but have the space tell me what the poem is.

I do that every night when I write my set. When I get to the venue, I have the venue and the people tell me what is needed there."

Though each venue and audience might be different in terms of its energy and how she approaches it, Ayewa is weary of the arbitrary divisions that exist between us, and continue to be exacerbated. "A lot of people feel so isolated and alone, but I guess what I've been trying to do sonically is show that we're not separate: more and more people are performing and talking about the black experience in America, but this is a world experience. We talk about fighting borders so much, but then we put up these borders for each other. We don't have enough connections to put it all together, but the black experience in the States is the same as that of across Europe."

An extension of this ideology, The Black Quantum Futurism collective have looked into theory and practice about quantum physics, African philosophy and religious thought. "People are tired of using archaic models of how to present and exchange information," Ayewa says of the project. In this sense, the artist's work looks to re-envision the future by restructuring our ways of viewing the world, and making such ideas more accessible.

"People are interested in other ways to value people of colour in the future," Ayewa says of this work with Black Quantum Futurism. If anyone looks poised to set that agenda, it's Moor Mother. Her project might be under the radar, but maybe that's where her biting, salient work will be able to thrive most. Fearlessly capturing and exploring the uncomfortable on *Fetish Bones*, she could well stake claim to her Scorpio roots. As far as necessary political commentary goes, Camae Ayewa is very much a visionary of the hidden things.

The Motionless Present is out now via The Vinyl Factory
Moor Mother appears at OFF Festival, Katowice, 4-6 August

HAPPY
RUN

CRACK

Produced exclusively for Crack Magazine by Ángel Ramos Regueira - instagram.com/angelramosregueira

Rebel Intuition: How Sean Lennon Electrified the Black Lips' Sound

Words: Tom Watson
Illustration: Joshua Hughes-Games

Over an intensive ten-day period, lo-fi psych-rock agitators the Black Lips severed themselves from the outside world to record their eighth studio album. Promisingly entitled *Satan's Graffiti or God's Art?*, the Atlanta band have described it as their most evolved record in a career bordering almost two decades.

Shadowing the group from his private hideout in upstate New York was Sean Lennon. Alongside collaborating with Lana Del Rey, in recent times Sean (yes, as in the son of John and Yoko) has immersed himself with the scuzzier fringes of the rock 'n' roll underground, working alongside Saul Adamczewski of Fat White Family for his solo project, Insecure Men. He's also released an album as the Claypool Lennon Delerium with Primus' Les Claypool and collaborated with Sheffield's Eccentronic Research Council for the album release of their 'fictional' offshoot band The Moonlandingz. It's an increasingly totemic pool of artists and affiliates that Sean endearingly refers to as an 'incestuous family'. And currently heading this inbred collective is Black Lips.

We hooked up a call with the Black Lips members Jared Swilley and the recently re-enlisted guitarist Jack Hines (Cole Alexander was supposed to be involved, however, his whereabouts were unknown) to speak with Sean about first encounters, Beatles comparisons and their powerful chemistry with the Fat White Family.

Sean Lennon: So I'm not the latest? That's good.

Jared Swilley: Cole's in LA. I think it's early for him.

Jack Hines: I've sent the instructions.

Sean: [Laughs] That's Jack. You can tell because he sounds like Johnny Cash or something. How you doing man?

Jack: I'm well.

Sean: This is the first time we've all been together for a long time. Very weird. About two months? Considering how much time we spend together, it's been a long time. I just miss y'all.

Jared: Yeah, I miss you too.

Sean: The record sounds fucking amazing though. That's all that matters.

Jared: I remember when we all first met. We were doing a record [2011's *Arabia Mountain*] with Mark Ronson and Sean was at the studio a lot.

Sean: Yeah, I was there. Mark needed a theremin player and, of course, I'm not a theremin player. But when Mark thinks of a weird instrument he thinks 'maybe Sean can play it'. So I came in without a theremin but with an app on my phone that made a theremin sound. Did you guys even end up using that sound or did you get a real theremin player?

Jared: I'm not sure actually. We might have blended it with a saw player.

Sean: Oh right. I remember you really wanted a real theremin in there and I just showed up with my cellphone... but other than that session, we all had a lot of mutual friends. It's a small world of people we like who play music. We were all playing the same stages at festivals. But Austin Psych Fest, which became Levitation Fest, was a significant moment. My band, The Ghost Of A Saber Tooth Tiger were playing with the Fat White Family, Temples and Black Lips were headlining. We all hung out that night. That was actually the day we all met Saul and Lias [Sauodi, Fat White Family singer]. Saul and I have been really close since that moment. So that's how this whole incestuous inter-band family happened. In fact, I remember saying to you guys that night that the Fat Whites Black Lips should tour.

Jared: We actually did end up doing that.

Sean: That was my idea. And then you guys played that huge show in London. Which venue was it?

Jared: Brixton Academy?

Sean: Exactly. I have to take credit for having the idea first. I was supposed to play with the Fat Whites for that show but I couldn't make it out. Literally one of the things that I'll regret for the rest of my life.

Jack: We're going to be taking them around the South. Memphis. Alabama.

Sean: That's cool. But still, playing that fucking place in London. I missed that boat. Sounded like a really fun party. I also remember there was a session at my place with Saul. I'd been doing projects with him on and off. Cole was working on some material with Lias, which ended up as the single *Breaking Into Aldi*. By this point, we realised we wanted to work on a Black Lips record together.

Jared: Before that, we were really lost; in a transition period. We'd made a couple of false starts on the record. Nothing was clicking. It just seemed like we needed some guidance. Someone to put some fire under us. Saul was pretty much in the studio with us throughout the recording. He wrote some songs and played on almost every track.

Sean: I describe him as the Billy Preston of the band. You know how Preston came in and gave The Beatles some mojo when they were feeling depressed? Not that you guys were depressed, but Saul came in almost as another band member.

Jared: I second that. I didn't even know Saul was going to be there. Literally only found out on the first day of recording that he was. I was so stoked. It was perfect.

Sean: I'd been making tonnes of music with Saul. We worked on the Insecure Men and Moonlandingz records. So everybody was already hanging out. Again, it was pretty incestuous.

Jack: It wasn't exactly extreme, but it was totally immersive.

Jared: I don't think we strayed too far from the normal pool of influences the Black Lips usually draw from. But Sean, your knowledge and instruments at your disposal made everything way more free. Limitless.

Sean: I don't want to sound cocky but I remember saying 'Look, this is your eighth album. *Dark Side of the Moon* and *Sgt. Pepper's* were eighth albums. You guys are going to make an amazing record but we have to take it to another level.' That's something we all agreed upon. We went into it with the

ambition like 'This is the eighth album. We've got to bring it'. That's what bands do when they're growing up and they're adults. They're not finished. They have actually figured things out and are ready to make the best music of all time. This is it, you know? Let's do something serious.

Jared: Exactly.

Jack: I felt that when *Crystal Night* came together. It was the eleventh hour and we were all about to go home when *Crystal Night* crystallised.

Sean: That was a magic moment. We didn't even need that song. We already finished the album. Then you guys produced that with Saul weaving in all of these Joe Meek references. There were all these trippy background vocals on the chorus.

Jared: The Joe Meek thing was actually my idea.

Sean: Oh, well we got the Joe Meek flavour from that, which was the icing on the cake. Joe Meek was in the air. I love that shit. Very analogue. We tried to use that 8-track tape machine as much as possible. For instance, *Cul-De-Sac* was totally a live performance recorded straight to 8-track with only one guitar overdub. Nothing else. Live in one take.

Jack: Yeah, it's definitely one of the best tracks on the record.

Sean: That and *Electric Spiderwebz*. I'm really glad you guys chose to use everything we did. I don't think there's anything we didn't use, right?

Jared: Two we didn't use.

Sean: Oh yeah, *Wolfman* we didn't use… *Wolfman* is sexy. It has a weird French pop thing.

Jared: To be honest, I'm happy with everything. We didn't do anything bad out there. No filler.

Sean: I'll say in terms of mum she really got on well with the Black Lips and we had a great time together. As for her performance I'll just say it was a no brainer because she is always up to rock out at the drop of a hat. She's always turned up to 11 right out of the gate, so I knew *Occidental Front* would be right for her.

I'm really proud of it guys. You brought the songs. There was no figuring out how to write this record. It was more about how to make everything better. And the fact you were open to having me co-write. The best records are collaborative. We were all learning. It was a very open factory kind of environment.

Jared: I mean everyone would love to have more time but this process has been my favourite because we were all 100% focused... It's pretty usual for us to work until the sun comes up.

Sean: In terms of the political landscape in America and in the world, we were all working the night the pinhead was elected, and it is amazing how political the Black Lips and the Fat Whites are, there were tears and gasps and hugs and moans of agony. I personally just wanted to get back to recording but Zumi and most of the boys were all just like stupefied in shock. I wasn't quite as shocked per se, I knew Trump was going to win from the day he announced his candidacy: you can't compete with a TV celebrity, not in America, it doesn't matter if you're Jesus himself, reality TV rules this county, and now it rules the world.

Jared: I remember Billy Miller passing away the last day we were recording the record. He was a huge inspiration and a good friend. He saved and documented some of the most important rock 'n' roll records of the past 60 years. He's an incredible guy. Always looked up to him since I was young.

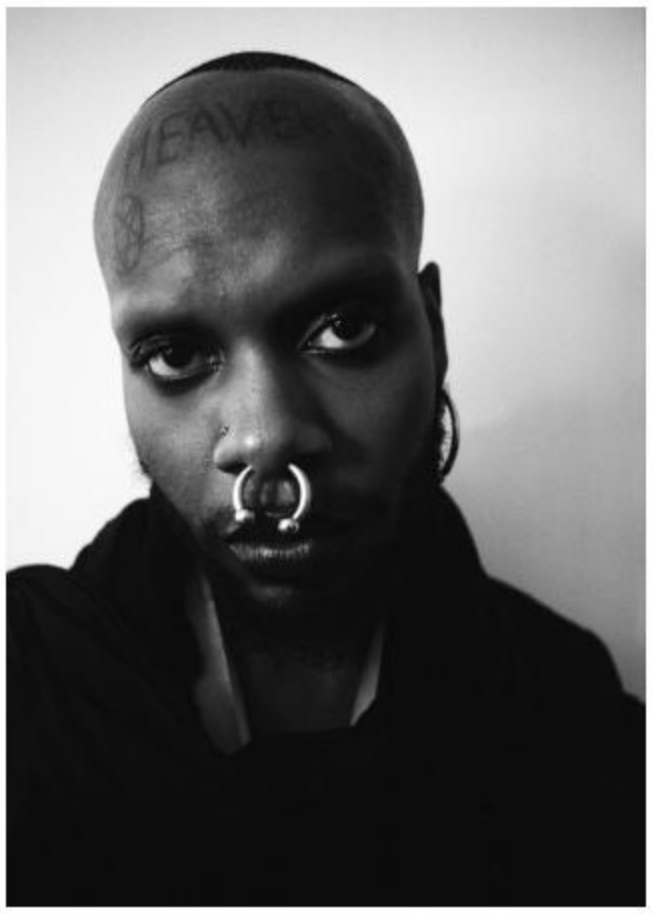
Jack: Yeah I really don't think his influence on us could be overstated. A hell of a man. He knows the most mythic people in rock 'n' roll to me.

Jared: Yeah, the true unsung heroes and weirdos.

Sean: On the rock 'n' roll thing, I've just got to say because Cole isn't here and he's the ayatollah of rock 'n' roll, the reason this record even happened was because he was here. He wrote that song *Breaking Into Aldi* with me and Lias. Cole looked at me and I suggested for Black Lips to record here. It all really came from Cole. He really initiated the concept. I think he would want people to know that. After hearing the first five demos, I knew I didn't have to worry about this record. The magic was already there.

Satan's Graffiti or God's Art? is released 5 May via Vice Records

Aesthetic: serpentwithfeet



Words: Paul Hanford
Photography: Joshua Gordan
Styling: Max Allen

"I don't want to demonise parenthood," Josiah Wise says, balancing a crystal between his hands with a serenity you may not anticipate from someone who has the words "Suicide", "Heaven" alongside a pentagram tattooed on his head.

I'm asking him about the lyric "Baby, I know you learn't some fucked up shit from your mother," which is sung in rich colours on his song *The Four Ethers*. I think of that often quoted Philip Larkin line about how parents fuck you up. Well? I ask him, do they? Do our parents fuck us up?

"You learn these particular habits and those things keep you from unhinging in the way you can," Josiah says. "It's essentially up to you if you want to unhinge or not. I love the idea of parenthood and that's not necessarily a biological thing, I think we all shape each other."

Last year, Josiah released the *blisters* EP as serpentwithfeet, which saw him collaborate with experimental producer and fellow Tri Angle signee the Haxan Cloak. The stripped-back record fuses RnB with warm gospel and, lyrically, there's an intoxicating blend of queerness, occultism and a suave sense of humour. Despite the smoothness of Josiah's vocals, his image is striking. With a constantly evolving array of piercings, tattoos and cloth, he drapes himself with the finesse of a couturier, creating a look somewhere between pagan high priestess, witch doctor and Victorian gentleman.

"I think when you limit a palette and only work with three colours you can do a lot more than if you work with five hundred, because it becomes a mess," he says of his distinctive aesthetic. "I'll always be doing the same thing till I die but I'll always be finding new ways to make that red look more red."

And Josiah traces the formation of these palettes back to the womb, seeing the EP as the current incarnation of a refinement process that began *before* his childhood growing up in Baltimore. "Even if our mothers aren't singing to us, there's music playing and we're responsive to that stimulus. My first conscious experience was church. I was always aware of the wonder of community music making, I don't think there's a line between audience and performer, I always had this experience of how cyclical the music is and that call and response isn't just a gospel thing, it happens in the classical world too."

I tell him I feel the classical world often feels very patriarchal. After all, the great composers all stem back from a time where you'd of had to be male, white, affluently western and educated to be heard. "Those systems aren't sustainable," he says in a voice so gentle and calm he could be describing butter. "My mom never told me to *be a man*, she just let me [be]. If I want to cry she gives me that space. She encouraged me to wear colours, she encouraged me not to be limited, she encouraged me not to be a shell of a human being, and she never called it masculine or feminine, she just told me to be a full person."

"I think people are very fluid," Josiah continues, citing men he's known who've shown more hidden sensitivity than their outer appearances might indicate. "There are a lot of people who feel a lot of things but don't have the language. When you have access to different readings and different schools of thought, it's easier for you to thrive."

Half an hour with Josiah Wise is an experience I could have actually paid for; it's as if I've just finished a consultation with a very modern kind of guru. At one with the music, as serpentwithfeet he weaves the personal and the cultural together, with a boldness of appearance and a gentleness of soul.

blisters it out now via Tri Angle

Jacket: Stylist's Own
Embroidered leather and silk glove:
Max Allen

Jacket: Walter Van beirondock
from HIGHER archive
Earings and armbands: Max Allen

15 15A 16 16A 17 17A 18 18A 19

21 KODAK 400TX 22 KODAK 400TX 23 KODAK 400TX 24 KODAK 400TX 25 KODAK

21 21A 22 22A 23 23A 24 24A 25

27 KODAK 400TX 28 KODAK 400TX 29 KODAK 400TX 30 KODAK 400TX 31 KODA

27 27A 28 28A 29 29 30 31

33 KODAK 400TX 34 KODAK 400TX 35 KODAK 400TX 36

33 33A 34 34A 35 35A 36 36

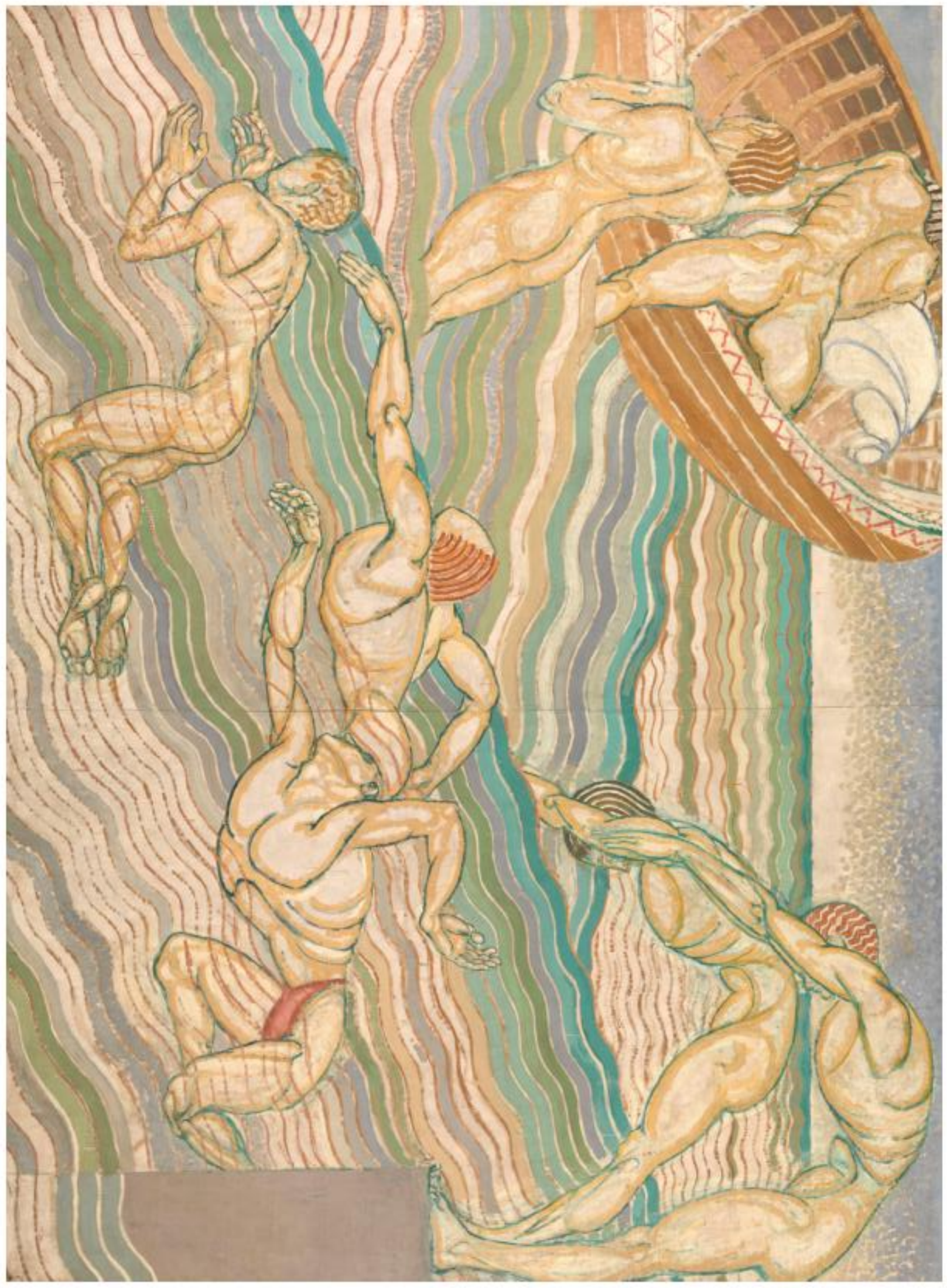
SERPENT WITH FEET

Jacket: Walter Van beirondock
from HIGHER archive
Earings and armbands: Max Allen

PVC embroidered gloves: Max Allen
Trousers: Comme Des Garçon
from HIGHER archive
Neckpiece and earrings: Max Allen

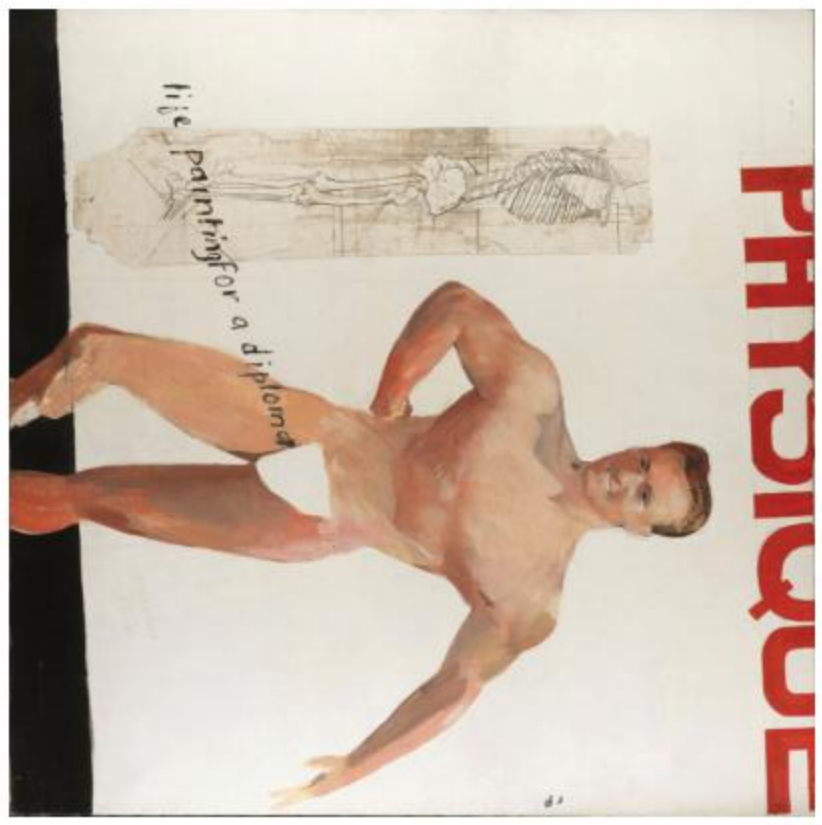
Tate Britain’s landmark survey of queer British art is a hymn to resistance

Words: Jake Hall
Photography: © Tate (Joe Humphrys)



Duncan Grant, Bathing 1911, Oil paint on canvas, 2286 x 3061 mm, © Tate

John Craxton, *Head of a Greek Sailor*, 1940, Oil on board, 330 x 305 mm, London Borough of Camden, © Estate of John Craxton. All rights reserved, DACS 2016. Photo credit: London Borough of Camden



David Hockney, Life Painting for a Diploma, 1962, Yageo Foundation, © Yageo Foundation

"It's important that there is eroticism in the show, that this is not a neutered version of queer culture. But it's equally important to look beyond eroticism, because our queer identities don't just hinge on who we have sex with"

"For me, to use the word 'queer' is a liberation, it was a word that frightened me, but no longer."

These words, spoken by the inimitable filmmaker Derek Jarman, form just one of the many quotations which adorn the walls of Tate Britain's recently-opened exhibition, *Queer British Art 1861-1967*.

The dates are important in the chronology of queer history: in 1861 the death penalty for sodomy was abolished, and the 1967 Sexual Offences Act partially decriminalised homosexuality in the United Kingdom. Perhaps due to the punitive legal status of being openly queer at the time, the period of art history between these milestones has rarely been explored in a queer context – a fact which was noticed, and has been subsequently remedied, by curator Clare Barlow.

"It's something that had never been done before, and that's what we found extraordinary when we were trying to put the show together," she tells me. "We thought we couldn't possibly have been the first because it seemed so obvious, but nobody had joined the dots." It's been a task that Barlow has approached with relish, presenting her own queer readings of paintings and offering contextual biographies wherever necessary.

Crucially, she understands that queerness is not synonymous with homosexuality. Not only is it a descriptor of various fluid identities, it's a radical mentality which encourages us to question everything we think we know about gender and sexuality. Put simply, it's a rejection of the rigid labels and categories that skew the ways in which we see the world.

Still, the term queer is laden with baggage that can spark controversy – some still see it as a homophobic slur, despite the fact that it's now widely-used and has spawned an influential school of thought. Unsurprisingly, the decision to include the word in the title of the exhibition is not one that Barlow made lightly. "That word was important to us for several different reasons," she explains. "Firstly because it's the only word that encompasses the wide range of different takes on gender and sexuality in the show. We did a lot of consultation around it not only with the public at large, but also with LGBTQ-identified focus groups and charities who work in this area. The response from them came back, overwhelmingly, that using it for this show was a really positive thing."

This tone of positivity resonates throughout the exhibition's loosely chronological rooms. Themes of discrimination and persecution are present – they are, after all, a vital element of queer history – but never sensationalised or dwelled upon. "It's a show of great variety," Barlow enthuses. "We've got some stunning paintings and beautiful sculptures but also some very punchy, emotional moments like the door of Oscar Wilde's prison cell. That variety of experience was, for me, one of the most important things about the show – that it should not just tell the story through law courts and medical textbooks, but that it should really capture queer culture in all of its diversity."

A key point is that these diverse representations are critiqued whenever necessary. When people of colour are featured as subjects, their representation is sometimes accompanied by text highlighting exoticisation, a detail which was essential to Barlow. "It was very important for us to show that there is a non-white presence in this history," she says. "There are people of colour who are the lovers, the friends, sometimes the colleagues of the people represented in the show, but some of those images have problems attached. It's important to talk about those problems openly, to explore those complexities and try not to oversimplify them or pretend they don't exist."

Elsewhere, artworks that abstract or obscure the human form are included – Claude Cahun's *I Extend My Arms* [1931 or 1932] depicts a human trapped in a stone monolith, their arms outstretched. The jewellery adorning the left arm could be read as feminine, but this anonymity challenges the viewer to draw their own conclusions. Then, there is the self-portrait of Gluck, one of the most famous images amongst the exhibition. The high cheekbones, cropped hair and fixed gaze create an aesthetic of gender ambiguity which is arguably intentional – after all, this was an artist who resigned from an art society when referred to as 'Miss' and formally requested that publicity prints of paintings were "returned in good condition to Gluck, no prefix, no suffix, no quotes." This rejection of gendered pronouns during the first half of the 20th Century was radical, and – importantly – it's still somewhat progressive by modern standards.

Alongside these works are anecdotes which narrate the queer life experiences which are often underepresented in prestigious galleries. One of these can be found in the literature of Michael Field, a poet whose work is described by Barlow as the "queerest story" of the exhibition.

"Michael Field was born two people but became a joint identity under a single male name," explains Barlow, clearly

Clare Barlow, Curator

"The very essence of queerness is a rejection of identity labels and a desire to destablise them"

fascinated by the complexity of Field's biography. "Field writes erotic poetry which was published, and they lived at roughly the same time as Oscar Wilde. This shared identity was sometimes referred to with male pronouns, sometimes with female pronouns – it's a very fluid identity. For me, that was an inspiring story because it just seemed to capture something about the diversity of the past; of what we might miss if we're just looking for categories of people instead of what we might gain if we start looking at the past in certain terms."

A refreshing aspect of the Tate exhibition is that, with the exception of a section dedicated to physique culture and the occasional unexpected erection, there's a lack of the explicit eroticism which often characterises queer exhibitions. Even the naked flesh on display is presented objectively, such as David Hockney's *Life Painting for a Diploma* – although clearly inspired by the physique magazines visible in photographs of his studios, there's a lack of confrontational sexuality.

"It was very important to me that there should be some eroticism in the show, that this could not be a neutered version of queer culture," admits Barlow, also adding: "It was equally important that the show look beyond eroticism as well – that it should capture quiet moments of domestic life, significant friendships and a wide range of different experiences because, as we're well-aware, our queer identities don't just hinge on who we have sex with."

Significantly, the Tate's *Queer British Art* exhibition concludes with a final screening room which brings us up to the 21st Century. Here, there are six films on show, each of which are specially commissioned in partnership with Channel 4. Not only do these shorts showcase the diversity of modern queer experiences, they provide a valuable platform to move past the timeframe of the exhibition and show exactly how far queer culture has progressed over the last five decades.

Open briefs allowed these artists to deconstruct stereotypes and challenge conventional narratives – an opportunity seized by writer Shon Faye in her short video, which critiques media representations of trans women. "It is a cliché in cinema and documentary history to introduce a transgender woman by filming her looking in a mirror," she tells me. "I find it very tedious because it sustains two stereotypes about trans women – firstly that we're narcissistic and secondly that we are, in some way, deceiving ourselves or that our bodies are a performance. You see the woman applying mascara, and the focus is on how we are artificially constructing ourselves – it's like a kind of drag artistry, which isn't what trans-ness is. It fucks me off."

Faye takes this trope and toys with it in her clip, turning the mirror into something that "reveals but doesn't mock." Essentially, the aim is to flip the metaphorical mirror back at the audience. "The very essence of queerness is a rejection of identity labels and a desire to destablise them. You do this by handing people's labels and their questions back to them, and that's what my film attempts to do – to take something ostensibly focused on me and make the audience the subject." Faye succeeds – the clip is visually arresting and thought-provoking, and it's one of the standout moments in a vital exhibition.

The importance of showcasing these stories in an institution as revered as Tate Britain cannot be understated. It's been something of a passion project for Barlow, who has spent years researching the field. "I think, possibly, if you're not passionate about it, you're doing it wrong in this case," she laughs. "I grew up in the 1980s under Section 28 and there was almost no lesbian representation. There was this perception that lesbians led tragic, outsider lives and died young."

Still, it needs to be said that this exhibition isn't perfect – and nor should it be. The vastness of queer history can never be truly represented in one exhibition, but this is a milestone that will hopefully act as a catalyst for future explorations. After all, we live in a world where gay men are sent to concentration camps and queer people of colour are being shot in the nightclubs they seek refuge in. It's no exaggeration to say that exhibitions like these are still essential. "When we started out, Orlando hadn't happened," says Barlow. "That really brought it home to me – that we do need this more than ever."

It can be exhausting to exist in a world dominated by social media, a tool which constantly reminds us of global injustice. This exhibition offers a powerful alternative; by showcasing stories of resilience and complex, messy personal testimonies. "It's important to talk about oppression," admits Barlow. "It's also important not to feel completely crushed by it – to recognise that, even in times of great oppression, people have lived successful, happy lives. The tragedies that have happened to people in this show, often those weren't the end. There's more to the story."

Queer British Art 1861 – 1967 runs at Tate Britain, London, until 1 October

Keith Vaughan, *Drawing of two men kissing*, 1958–73 , Tate Archive, © DACS, The Estate of Keith Vaughan

Henry Scott Tuke (1858-1929), *The Critics*, 1927, Oil on board, 412 x 514 mm, Warwick District Council (Leamington Spa, UK)

Hannah Gluckstein 1985-1978, *Gluck 1942*, Oil on canvas, 306 x 254 mm, © National Portrait Gallery

Shon Faye

How Christine Sun Kim Feels The Sound

Her interpretation: open interpretation

Words: Josie Thaddeus-Johns
Photography: James Perolls
Hair and Makeup: Victoria Reuter

Christine Sun Kim first noticed the church bells ringing when she was on a Skype call to a friend. Seemingly at odd times and without schedule, the bells were an aggravating incursion into Kim's daily life: "I don't know anything about those sounds, and now they're a part of daily routine," she says, with light indignation.

Kim may be particularly sensitive to audio pollution because she works with sound in her art practice. Her projects, which have been shown at institutions such as MOMA and the Tate Modern, have ranged from interactive audio installations using Velcro, to films recaptioned by deaf people, to scratchy and neat pencil diagrams labelled as sounds. This month she will begin to explore the medium of sound with a series of artistic interventions called *Busy Days*, which will take place around Amsterdam and beyond.

Although Kim is deaf, the clanging melodies of those church bells still jangled their way into her Berlin studio. "I actually found the sound to be quite invasive," she explains. "I want to know when the bells are ringing, I want to know how long they're ringing, why they're ringing. If they're in my sight, the bells enter into my mind." The sound still forced itself into her consciousness, despite not hearing it with her ears. It became a kind of obsession for the American artist. "Now I've come to the point where I know everything about the church and the bells and I feel better. It's like getting my self-control back," she says.

I've met with Kim in her homely and spacious studio, where she also lives. Seven months pregnant, she is animated and forthright, hands whirring as we discuss her work through her interpreter, Beth Staehle, on Skype. The space she lives and works in is quietly artistic, with only subtle clues to her occupation. In the corner of a room, I notice the scrupulous, neat Fs of a record sleeve she created for her 'instructional listening' project with musician Wolfgang Müller, *Panning Fanning* in 2013. Kim's bold capitals and curly italicisations illustrate a container for two records which explore the similarities in American Sign Language (and English) between the two title words.

"As a deaf person I believe that there are different ways of listening but my number one way of doing it isn't through my ears," she explains of her collaborations with musicians such as the *Fingertrap Quartet*, which included contributions from Dev Hynes and, later, Jamie Stewart of Xiu Xiu. Listening to Kim, I'm reminded that there are many ways to experience sound that resonate far beyond the aural impact it has in our ears. "I'm interested in how people look at me as a deaf sound artist," she says. "A lot of people ask if I work with visual sound and the answer is: not really. That comes from the hearing perspective… I like to think about sound as social currency, sound as norms, or collective reactions, concepts, ideas."

Since she often works with interpreters, collaboration is an important part of Kim's work, as well as her life. "I think that interpretation is the highest form of collaboration: it's essentially an experience when two voices become one," she says. "It requires a lot of trust, feedback and discussion. I can say: 'Today I want to sound smart, or funny', and it's up to them to achieve those things. I have a voice – it's a big one – but it just happens that my voice doesn't have any sound. Realistically, interpreters are a huge part of my life, so it seems obvious they would end up a part of my work as a result."

One such instance is in the drawings that are currently on show at the vast Kindl art space, a disused beer brewery in the south of Berlin, in 'Up and Down', curated by An Pauhuysen. The six square soundscapes are enigmatically titled: for example, *The Sound Of Being Resigned*, *The Sound of Anticipation* and so on. Crossings out and rubbings on the paper are the lightly visible echoes behind the firm, careful little Fs and Ps that make up the drawings (like a musician's *forte* and *piano*, meaning 'loud' and 'quiet' respectively).

These portraits describe some of the resonances Kim was hearing after last year's unnerving political events. Like many of us who read polls, in the days and months following the catastrophic US election result, Kim felt tricked. In Germany, away from her home country, she found herself listening out for the feelings of the aftermath. For example, she began to zone out more frequently, inspiring *The Sound of Being Spaced Out*, which she describes as "physically just feeling at a loss, separated from [what] I know to be normal." The paper version of this sound is a series of Ps, their multiplicity an overwhelming, buzzing quietness. "This series discusses the use of musical dynamics. I think of the notes that are shown there to be similar to the way the interpreters create my voice," she explains.

There is a music shop on Christine Sun Kim's street in Wedding, one of Berlin's northern neighbourhoods. Its first-floor windows are decorated with simple, colourful stickers of musical symbols. I notice a jaunty single quaver, the dark freckle and tail that represent one eighth of a beat to a musician on a score. The idea is simple: when we read these notes we can all understand and recreate the same sounds. At first glance, Christine Sun Kim's systems of representation appear just as legible. And yet, on closer inspection, her perspective reaches further into the murky ways that we experience sound, complicating our ideas of what music and communication are in the first place.

Busy Days with Christine Sun Kim runs at De Appel Arts Centre, Amsterdam, 6 May - 20 August

“Interpretation is
the highest form
of collaboration:
it’s essentially an
experience when two
voices become one”

NO BOUNDS

LAUNCH PARTY

ALL DAY / ALL NIGHT

FRI.09.JUN

SHEFFIELD UK (S4 7YQ)

NINA KRAVIZ
HEADLINE (NIGHT)
PLUS LIVE Q&A (DAY)

HELENA HAUFF

DJ NOBU

LENA WILLIKENS

MUMDANCE

KAITLYN AURELIA SMITH (LIVE AV)

SHACKLETON (LIVE)

AVALON EMERSON B2B COURTESY

PATTEN (LIVE AV)

LONDON MODULAR ALLIANCE (LIVE) STEVE HAUSCHILDT (LIVE)
NAN KOLÈ PRESENTS GQOM OH! / LO SHEA / JOBY BURGESS (PIONEERS OF PERCUSSION – LIVE)
RECKONWRONG (LIVE) / ROOTS IN HEAVEN (LIVE) / JOE MUGGS / SAMPLER/SAMPLER
ALGORAVE ft. YAXU + JOANNE + BLOOD SPORT + HEAVY LIFTING + POLINSKI + MIRI KAT
UNIVERSITY OF SHEFFIELD SOUND LABORATORY / SONGSEVEN FT. MARTIN ARCHER / BRADLEY WOODY
MATTIAS JONES / GEVI CARVER PRESENTS "THE UNSUNG" / LINNEMANN B2B JONNY THINGS

+

WORKSHOPS (MODULAR SYNTHESIS & LIVE CODING)
TALKS HOSTED BY JOE MUGGS (FROM THE WIRE) & A FIRM OF POETS (WORDLIFE)
EXHIBITIONS & INSTALLATIONS

DAY / NIGHT / COMBI

TICKETS ON SALE NOW

INFO WWW.HOPE-WORKS.CO.UK

RESIDENTADVISOR.NET ////////////////////// TICKETS ////////////////// NOBOUNDSFESTIVAL.CO.UK

Live

HORIZON FESTIVAL
Arinsal, Andorra
26 March - 2 April

Horizon Festival's new setting at Arinsal, Andorra is visually stunning, tucked beyond the wall of Pyrenees Mountains to the north of Barcelona.

On approach, the landscape grows more dramatic by the minute. Rugged cliffs give way to crystalline lakes and glimpses of snowy peaks beyond. The village ski resort, where most of the venues are located, sits astride the Riu Pollós river, with a cable car line leading into slopes.

Arriving on Thursday for the festival's second half, we head straight up the gondola to take in the sublime view and catch Craig Charles charismatically spinning funk and soul classics. If that felt like a party in full swing, then it was a different story down the mountain: the Secret Hotel, which is adorned in tattered steampunk motherboards, stays frustratingly empty, despite Wayward's Italo-tinged set of gems like Mr Beatnick's *Stutter*.

The crowd is similarly scattered across other venues. Only the Warehouse – the town hall where most headliners are billed – guarantees a sizable crowd at any one time. Here Oneman smashes through grime bangers like Sir Spyro's *Toppa Top*, and Mumdance's set is a contender for the best of the festival, delivering weighty curveballs that made the most of the solid soundsystem. On Saturday in the Secret Hotel Om Unit blends bass and jungle with fast, clean mixes, and the room finally grows as full as it deserves to be. Motor City Drum Ensemble closes The Warehouse, showing flourishes in mixing and selection that few others can match and satisfyingly tying the week together.

Horizon Festival wasn't without its problems. AJ Tracey was billed for Thursday but cancelled at short notice, while the highly-anticipated Avalon Emerson b2b Courtesy set was cut short due to a damaged mixer at Surf Bar. The main issue really was how thin a lot of the venues felt. With the line-up it had, good conditions for skiing and the natural beauty of the location, Horizon could have nailed it on all fronts. With a year in Andorra under their belts, and more tickets sold, hopefully Horizon 2018 could become the party this year should have been.

Theo Kotz
Horizon Festival

COIL
The Brunswick Club, Bristol
24 March

In recent years, Bristol queer platform Thorny and the Howling Owl record label have both championed outsider art, bringing peripheral music and performance into focus and invigorating Bristol's creative scene.

A marrying of minds, Thorny and Howling Owl collided to host COIL at the Brunswick Club, a repurposed working men's club that's now inhabited by local artist collectives. There's a sense of dilapidated glamour to the upstairs room that functioned as a performance and party space, while its basement (and bowling alley) was transformed, with the use of some superbly aggressive lighting, into a moody venue. During the first half of the night, gender-fucking performance artist Travis Alabanza and 'apocalyptic post-drag icon' David Hoyle held court with ease, with Hoyle ending his performance with a passionate address to the crowd, encouraging individualism and a rejection of traditional machismo – a sentiment enjoyed by the packed room.

Following the joyfulness expressed upstairs, the contrast of the blinding lights of the basement with the noise oblivion of Klein and Yves Tumor was, even for the open-minded, a juxtaposition of brutal proportion. After intense electronics and unusual vocal loops from Klein, a particularly fired-up Yves Tumor punished the ears with noise, techno and something approaching gabber, screaming as he threw himself into the crowd and attacked the basement's low ceiling. There was a unique spectacle to COIL that brought a diverse crowd (including, inexplicably, *Titanic* bad guy and *Twin Peaks* star Billy Zane) together, uniting them with a sense of joyful chaos.

Jenny Duffy + Thomas Frost
Paul Samuel White

THE CAN PROJECT
Barbican Hall, London
8 April

A truly devastating moment occurred in the preparation for Can's 50th anniversary celebrations. Jaki Liebezeit, cerebral drummer and one of the krautrock group's founding members, died from pneumonia. It was January of this year; four months before the performance and almost two years since the show was proposed. The news was not only a blow for friends, family and fans, but also an emotive jolt to an evening intended to parade Can, rather than mourn the loss of one of its creators.

Yet, somehow, tonight disassociates itself from morbid grief and taps directly into the revolutionary breadth of Can's back-catalogue. Aiming to replicate the avant-rock band's sonic abandon, the first half features founding member Irmin Schmidt conducting the London Symphony Orchestra alongside guest composer Gregor Schwellenbach. But this, the world premier of the duo's composition, *Can Dialog*, isn't merely an 80-piece instrumental revaluation of Can cuts. What Schmidt and Schwellenbach deliver is something wholly unfamiliar; a symphonic collage of recognisable motifs and melodies from the band's most lauded pieces.

Following a 45-minute interval, which included a grainy foyer screening of Can's 1972 live performance at Cologne Sporthalle, Thurston Moore quietly ambles over to his Hi-Watt amplifier. Beside him are noise rock dignitaries including My Bloody Valentine's Deb Googe, and Can's Malcolm Mooney. Behind them sit Valentina Magaletti and Sonic Youth's Steve Shelley on two separate drum kits. Here, it seems that it's Moore's intention as group leader is to accentuate Can's use of sonic distortion, reinterpreting trademark grooves as frenetic feedback-fuelled freak-outs. *Yoo Doo Right* and *Outside My Door* highlight the Can Project's desire, not to just reinvent Schmidt, Mooney and Liebezeit's initial motivations, but to reimagine their sound as the sole stoic precursor to the new wave movement and post-punk.

What both the LSO and Thurston Moore achieve tonight is an honest homage to Can's life and legacy for both the living and deceased members. We may have recently lost one of the world's most adept drumming talents, but Schmidt, Mooney and Moore are proving that his vigour continues to prosper in the hands of his peers and successors.

Tom Watson
Mark Allan / Barbican

SNOWBOMBING
Mayrhofen, Austria
3 - 8 April

The variation of what you can achieve in a week of partying and skiing is what fuels Snowbombing's lasting appeal. With parties running until 6am, picking the right battles is an essential part of the puzzle. I start with Giggs and Run The Jewels at the Racket Club, a venue big on size and production. Another thing Snowbombing is big on is hype. Attendees are eager for bangers and the booking in The Racket club reflects this: Andy C's brutal onslaught on Tuesday takes no prisoners, and his brand of pure face-smashing, lightening fast and impeccably mixed drum'n'bass is easily a highlight of the week.

But what about the slopes? A quick scan of the mountain reveals shacks where reggae and classic house are pumped out into a valley – there's even a smattering of traditional Austrian music. Back in the town the stimulation appears at every turn, from impromptu balcony parties to *apres ski* DJ sets in the local butchers, with Skream playing a rather energetic party set while the locals serve the finest cuts of beef. Aside from the bigger acts, one late night soundtracked by DJ Koze, Midland and a three-hour special from Dixon made sure the house and techno end of the spectrum was sufficiently served.

Taking what you need from Snowbombing for a week is easy. Despite 6000 bombers residing in the town of Mayrhofen at any one time, the location never feels overrun. You can flit between an Oasis tribute band and a selection of contemporary spinners with ease, with the emphasis remaining, always, on guilt-free good times. 18 years in, and Snowbombing knows what its audience wants – and delivers.

Thomas Frost

JORJA SMITH
Village Underground, London
3 April

Tonight feels like something of a homecoming for Jorja Smith. She's from the West Midlands, but the soulful singer has a strong musical bond with the capital, having spent a considerable chunk of her teenage years travelling down for songwriting sessions before making the move permanently.

After an intro built from *Something In The Way* from 2016's *Project 11* EP, the 19-year-old performs a new track called *Teenage Fantasy*. It's a confident move for a relatively new artist, but it proves a worthy one as the crowd soak it in. Indeed, Smith debuts plenty of new material across the evening, including one particularly haunting song called *Goodbyes*, which she explains was written for the passing of a friend. It's a beautifully sparse piece of songwriting that, backed only with a lightly picked guitar, holds the audience in a near total hush from start to end. Tonight, Smith is performing to a crowd of her peers: a legion of young women, who are singing their hearts out, hands in the air. A few lighters are intermittently lifted, but for the most part the glow comes from rows of Snapchat-ready screens. Still, Smith's voice and studied poise give little indication of her youth; it's only in the brief, jumbled moments she takes to introduce songs that you stop to consider how many more years of this she has ahead of her.

With one surprise guest already having appeared in the form of Maverick Sabre, there's a palpable sense of anticipation that hip-hop's most famous anglophile might make a surprise appearance too. But the fact remains that this show sold out weeks before Drake dropped his Jorja-featuring *More Life* 'playlist' – the fans here would consider a cameo from the Canadian a mere bonus, it seems, rather than a deal breaker.

Will Pritchard
Vicky Grout

Releases

08/10

JLIN
Black Origami
Planet Mu

While pioneers of footwork such as RP Boo and the late DJ Rashad have restlessly probed at the genre's boundaries, JLin has all but done away with them. When she burst out of nowhere with *Erotic Heat* – an explosive track featured on Planet Mu's *Bangs and Works vol 2* compilation – the Gary, Indiana artist sounded completely on her own.

Unlike the aforementioned, JLin doesn't DJ, so her relationship with the footworking crews of Chicago is less immediate. In 2016, she explained via Twitter: "I don't consider myself a footwork artist. I started my roots in footwork, but it evolved into something else."

Black Origami, JLin's second full length, is mesmirising, mapping out further these wild evolutions in sound. The first thing that catches you is her mastery of percussion: *Enigma* plays with drum tone in ways I've never heard before, its interplay with a clipped vocal like a conversation between machine and spirit. *Holy Child*, created with experimental composer William Basinski, pits unsettling microtonal melodies and moments of pure flight amid bottomless sub tumbles.

A significant inspiration for *Black Origami* is Avril Stormy Unger, an Indian dancer who has performed with JLin and is also credited on the *Dark Lotus* EP. JLin has said that they share such a close understanding of each other's rhythms that it scares them, and with Unger's movement in mind, the music takes on new physical possibilities for the listener. Footwork has always been body music; dance music at its purest. Yet the avant-garde was never far away. With *Black Origami* JLin has pushed both of these potentials to exhilarating extremes.

Theo Kotz

06/10

GIRLPOOL
Powerplant
Anti-

Powerplant gets off to a triumphant start, as Girlpool soar on the first track *123*. Here we're granted the signature escalation and exclaimed harmonies that have defined the LA indie-punk band's sound up until now. With Harmony Tividad and Cleo Tucker's seemingly telepathic chemistry still intact, the fleshed-out instrumentation of this second LP makes a pronounced shift from the duo's typical set up, previously comprised of just a guitar, a bass and their two lead vocals.

Initially, it feels as though there is something to mourn in the loss of the unadorned simplicity of Girlpool's earlier material, which spoke so effectively to the childlike energy they sought to portray. But the matured complexity mirrors that of the artists within the music. *Corner Store*, for example, stands out as an unassuming whirlwind of a song. It begins innocently, only to drag you unexpectedly into a liberating wall of sound.

Lyrically, Girlpool explore intimate topics like toxic relationships, detachment and bad habits, and there's a compelling darkness to be found across *Powerplant*. 'You make him the sun/ you wanted that poison/ handpicked the gun,' the girls sing in self-effacing resignation on the album's second single. The title of the track, *It Gets More Blue*, should be heeded as a promise, and a warning, for the album.

Natty Kasambala

05/10

AT THE DRIVE-IN
in•ter a•li•a
Rise Records

The ironic thing about At the Drive-In's 2012 reunion is that the prospect of a new record seemed further away, not closer, once it was actually underway. Guitarist Omar Rodriguez-Lopez admitted to *NME* that the reformation was driven by a desire to ascend to a higher tax bracket, that nostalgia played a part, too, and that there were no plans whatsoever for new music. On the one hand, it was refreshingly honest of him, but once they got to the stage, it was painfully obvious that they were going through the motions. When a band were once as vital as these Texans were first time around, even the slightest drop in the energy levels was going to disappoint.

Four years after the band had fizzled out again, At the Drive-In reconvened without guitarist Jim Ward. Little has been revealed about exactly what's changed their minds about returning to the studio, but *in•ter a•li•a* certainly sounds like the consummate At the Drive-In record. The soundscapes are typically chaotic, the tempo always almost maniacally fast and, as usual, frontman Cedric Bixler-Zavala drives the whole thing relentlessly forward both by the sheer force of character in his vocals and his typically abstruse political venting.

All of the requisite sonic components are present and correct and, on standout tracks like and *Torentially Cutshaw*, we're reminded that, beneath the hectic exterior, this is a band who've always had an ear for melody. And yet, there's something missing. It might sound like At the Drive-In, but it doesn't quite feel like them; that thrilling sense of genuine danger – that feeling that everything might come barreling off the tracks at any given moment – isn't there any more. Perhaps it's to be expected, given they're all longer in the tooth and settled in their personal lives, but as much as *in•ter a•li•a* has all the superficial qualities of an At the Drive-In album, the nervousness and tension that truly defined them has dissipated, perhaps never to return.

Joe Goggins

09/10

KENDRICK LAMAR
DAMN.
Interscope / Top Dawg

Galvanised by a chain of think pieces, memes, and Internet speculation, no album – or rapper – has had more pre-release hype this year than Kendrick Lamar with *DAMN*. Last month's loose track *The Heart Part 4* elevated anticipation for K.Dot's new album to fever pitch; sporting lines like 'I am the greatest rapper alive' and ending with the tip-off: 'Y'all got 'til April the 7th to get y'all shit together'. When *DAMN.* finally dropped a week after the perceived release date, fans breathed a sigh of relief. Kendrick Lamar has delivered – for us, yes, but also himself.

DAMN. contains a quietly strong list of guests. Rihanna is at her smooth, *ANTI*-like best with an endearingly laid-back duet, James Blake makes use of his trademark crashing piano and sparse drum beats, The Internet's Steve Lacy lends lo-fi neosoul production and Bono makes a surprisingly tasteful vocal contribution. Superproducer Mike WILL Made-It produces three standout tracks: *DNA* is a bass-heavy battle cry, *XXX* shows Kendrick's willingness to bounce between rhyme patterns, and lead single *HUMBLE* has a spring that feels playfully provocative, with a hook that tells his peers to '(Hold up bitch) sit down… be humble'.

Throughout *DAMN.*, Kendrick Lamar is replying and reacting, self-aware but also self-assured. Opening track *BLOOD* begins with "Is it wickedness? Is it weakness? You decide. Are we gonna live or die?" The questions set up the rest of the record and the way Kendrick simultaneously looks at beginnings and endings, at both life and death. *DAMN.* is a circular album, a record of balance but also back-and-forth, one that features reversed vocals and ends with the sounds of the entire album being rewound to the beginning. Similarly, titles often appear as foils or partners to one another; *LOVE* follows *LUST*, *LOYALTY* comes before *PRIDE*, and *DNA* is the successor of *BLOOD*.

If his expansive, epic 2015 album *To Pimp A Butterfly* was Kendrick's grand statement, the realisation of iconic status and a comment on US racial tensions in the final days of Obama's presidency, then *DAMN.* sees a continuation of the rapper's politicised vision, as he stares down *FOX News* and the Trump administration with strength. But while the new album is a response to uncertain times, it's also a reflection on Kendrick's own relationships – with his family, his friends, his girl, his God, and himself. While *LOVE* is Kendrick's masterpiece of a romantic, singsong ballad rap to his girl, it's God who is *DAMN.*'s dominant figure. Biblical themes are a constant on the album, but there's a lean towards the Old Testament. Kendrick acknowledges prayer and sin, Cousin Carl's Deuteronomy quotes are heard more than once, and on *XXX* Lamar admits the 'eye for an eye' truth of his faith, with: 'I can't sugarcoat the answer for you, this is how I feel/ if somebody kill my son, that mean somebody gettin' killed'.

On *DAMN.* Kendrick Lamar looks at how everyone sees him, but he also dissects how he sees himself. "It was always me vs. the world/ until I found it's me vs. me," he raps on the final track *DUCKWORTH*. In spite of his faith, Kendrick Lamar is a flawed human being. *DAMN.* is his way of showing it.

Bridget Minamore

07/10

DOLLKRAUT
Holy Ghost People
Dischi Autunno

Like a swaggering shadow looming and taking shape in the distance, *Holy Ghost People* slithers into life with the menacing, hypnotic opener *Bonnie Said*. This second album from Dutch producer Dollkraut is a slow-burner that drips in a lithium haze. Super-stylised, dubbed-out and broken, but it is powered by a restless energy.

The motorik *Valium* shuffles along like DJ Koze leading a bewitching zombie garage band: toy-town innocence shipwrecked on an unfamiliar shore. A haunted organ expands to fill the void of *Oblivian*, a ragged melody wheezing along on yesterday's aspirations. Title track *Holy Ghost People* attempts a lift-off before reconciling itself to its grimly melodic fate, while the vocal-led *Wrong* is Death In Vegas-style decadence that never gets old. The piercing *Red Girl* briefly ups the stakes with a gnarly gallop, but *Beggarman* collapses into a psychedelic heap. A spectral Eastern melody rattles beneath *Have I Told You*, before the album closes out with *Victim*, a lonely epilogue to a tale that never quite concludes. Dollkraut is overtly inspired by long-forgotten European cinema, and the aesthetic palette on display owes a debt for sure. But *Holy Ghost People* has a bizarre, sensual resonance that outshines this cultural tic.

Adam Corner

07/10

(SANDY) ALEX G
Rocket
Domino

It was quietly exciting to discover the music of Alex Giannascoli – now officially known as (Sandy) Alex G – when his breakthrough album *DSU* was released in 2014. The excellent LP encouraged new fans to dig into the young Philadelphia 'bedroom' artist's BandCamp page, which was deep with humble home recordings. The reference points were generally retro, with Giannascoli's vocals bringing to mind the hushed delivery of Elliott Smith, and the unpolished guitars drawing comparison to the kind of 90s bands associated with American college radio culture. But Giannascoli had what so many derivative indie acts lack: great songs.

DSU was decorated with unpretentious experimental flourishes, and Giannascoli indulged a little more for 2015's *Beach Music*. *Rocket* – Giannascoli's eighth LP and his second with Domino – is by far his most ambitious record to date.

Maybe the 24-year-old has had a confidence boost after playing guitar on Frank Ocean's albums *Endless* and *Blond[e]*. Although Giannascoli and Ocean are rooted in disparate genres – indie rock and RnB, respectively – it's interesting that they now share some common ground. Like *Blond[e]*, there are songs here which evoke the casual beauty of summer memories with reverb-drenched vocals, distant guitars and pianos. Great melodies emerge from interludes or get lost in the breeze. Elsewhere, Giannascoli experiments on *County* with organs, a wandering bassline and a guitar solo that is reminiscent of The Doors, and on closer *Guilty* he goofs out a little by in bringing new age choir synths and a lounge jazz sax solo. Most striking is *Brick*, with its distorted barks, pulverising bass and aggressive electronic drum programming making (Sandy) Alex G sound like a lo-fi Death Grips. Does Giannascoli pull it off? Not quite, but it's good fun nonetheless.

Album highlight *Bobby* sees Giannascoli return to straightforward songwriting (which, I'd argue, is still where he's at his best) but there's a considerably more fleshed-out feel in comparison to those more solipsistic early recordings. If *DSU* was the bedroom classic, then *Rocket* is the record for which Alex Giannascoli came outside to enjoy his time under the sun.

Davy Reed

08/10

J HUS
Common Sense
Black Butter

Having soundtracked Snapchat stories and turned Uber journeys into parties everywhere, J Hus has made a name for himself as an underground anthem factory to rival pop's industry-tailored heavy hitters. Positioning himself somewhere between the now-mainstream grime industry and the exploding new wave of UK afrobeats, J Hus has caught a buzz with his 2015 mixtape *The 15th Day*, singles like *Lean & Bop* and a Stormzy collab. For those paying attention to the best new British music, this debut album comes with a fair bit of expectation.

Half-rapping, half-singing, the Stratford artist first secured a hungry fanbase following his early freestyles in 2014. Along with those memorable, sugary hooks that flipped TLC, Hus's success is thanks partly to long-time collaborator Jae 5, whose production stamp runs throughout almost all of *Common Sense*. Together they've created a sound that's hard to categorise — drawing parallels with the 'wot do u call it' debate around early grime. *Common Sense* is a notably polished album which pairs joyous dancehall (*Bouf Daddy*) with bashment and even smooth G-funk swagger, with decadent flourishes in the form of trumpet solos and sparkling piano chords. Drill track *Clartin* proves that Hus can give most grime MCs a run for their money, while *Plottin* lets us glimpse his garage flow (which, by the way, is water-tight).

We could've put money on his choice of guests; Mist, MoStack, Burna Boy – but this isn't an album which relies on features. Lyrically, Hus flits between the comical and contemplative, favouring cute, funny lyrics ('My pockets ain't fat, they just big boned'). Lines about Capri Suns and big bootys in jacuzzis act as a foil for the more serious subject matter ('Standing on a gold mine/ It might be a land mine'). Hus addresses his shoplifting past, makes some top boasts about getting paper, and lays down gloriously unsubtle bars about getting between the sheets.

Get familiar with a set of soon-to-be classics you'll *need* to have on your phone in time for Carnival.

Felicity Martin

07/10

MAC DEMARCO
This Old Dog
Captured Tracks

Mac DeMarco's last release, 2015's *Another One*, was variously described as either a mini-LP or a lengthy EP, and the understanding always was that it wouldn't be until later that we'd get DeMarco's next album proper. Sure enough, *This Old Dog* is a more expansive affair on all fronts. Instrumentally, DeMarco has cast his net wider, ranging from piano balladry – *One More Love Song* – to harmonica-driven ventures into folk, such as *A Wolf Who Wears Sheep's Clothes*. Evidence of this more musically adventurous instinct cropped up on 2014's *Salad Days* but went missing on *Another One*. It returns here – the terrifically woozy *On the Level* feels like the spiritual successor to *Chamber of Reflection*.

Elsewhere, DeMarco extrapolates thematically; whereas *Another One* was a pretty straightforward collection of love songs – a tender treatise on heartbreak, resolved – both the opening and closing tracks on *This Old Dog* address his relationship with his estranged father. It's deeply affecting stuff and as close to a proper emotional reckoning as he's ever come on record – a million miles from the boozy frat-boy that he's cast as in the popular perception. That said, expect his live shows to remain raucous affairs at which his mini-me teenage followers continue to treat him with rock-star reverence; just don't think that's all there is to him. As a songwriter, he's ahead of many of his peers, and *This Old Dog* is his best record yet.

Joe Goggins

02/10

KASABIAN
For Crying Out Loud
Columbia

In 2004, deep into an indie revival that was beginning to turn stale, Kasabian harked to the glory days of Oasis's pint-hurling, line-scoffing peak. In a kind of inevitable circularity, the Leicester band's laddish swagger was somewhat refreshing as labels scoured Camden for pretentious, trilby-wearing rockers in the Doherty mould.

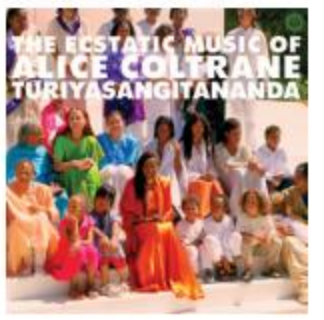
Their eponymous debut, built on distorted bass, chant-able hooks and a wilful disregard for meaningful lyricism, was admittedly a fun ride. But then, due to a decline in supply of festival headliners or arena-ready rock bands, Kasabian continued to become fucking massive as their music got worse. Each of their four albums since their debut hit number one, and they soundtracked pretty much every FIFA game and even a season of the actual Premier League.

Now they're back with *For Crying Out Loud*, our "Saviours of Rock'n'Roll" (the band's actual words – just how many saviours have we had now?). Opener *II Rey (The King)* is all blistering pace and confusing bravado: 'trying to start a war/ I've heard it all before/ Now fetch me a milkshake/ Don't forget the straw'. So far, so Kasabian. Then, an overwrought disco bridge juts in, nodding vigorously at Daft Punk's *Get Lucky*. It feels like Steve Aoki just pulled out *Smells Like Teen Spirit* at Tomorrowland, and it's solid evidence that many years spent in a circle-jerk of the major labels and ego-strokers will lead to some hideous creative decisions.

It doesn't get much better from there. *The Party Never Ends*' spaghetti-western guitar roll sort of pays off, but *You're In Love With A Psycho* is remarkable only in that such a flat song has be chosen as a lead single – with a problematic video to boot. Attempts at mixing it up fare worse: *Sixteen Blocks* rides the off-beat like one of Ed Sheeran's reggae numbers, *Wasted* seriously evokes *It's Raining Men*, while *Are You Looking For Some Action* repeats the crimes of the opener with eight minutes of limp disco, complete with bonus saxophone. A bloated, tedious mess.

Theo Kotz

08/10



ALICE COLTRANE TURIYASANGITANANDA
World Spirituality Classics 1
Luaka Bop

After the death of her husband, the revered tenor saxophonist John Coltrane, in 1967, Alice Coltrane is said to have endured a period of trial. She lost weight, couldn't sleep and succumbed to fevered hallucinations of speaking trees and astral planes, experiencing what she later described in her 1977 memoir as the sounds of "a planetary ether" which knocked her unconscious. Her husband and collaborator, a man with whom she had fathered three children in four short years, was gone.

Her personal redemption as a Hindu swamini renamed Turiyasangitananda, and the music that emerged with it, remains a powerful testament to loss and transformation. The tracks compiled by David Byrne's Luaka Bop label here are selected from tapes she recorded during the years 1982 and 1995, compositions she shared privately within her spiritual community in California.

What remains most striking about her music is the singular way she imbued hope with tragedy during this period – her firstborn son with Coltrane also died in a car crash in 1982 – placing the synthesisers and organs of her jazz background alongside Vedic devotional songs of India and Nepal. The compilation charts both catharsis and celebration, moving from the communal motion of the ensemble choir on *Rama Guru*, to the delicate reflection of the harp-led *Er Ra*. Her vocal work often bears the weight of residual sadness – it is deep and noble, evidently drawn from earthly pain as much as it is celestial awakening. On tracks such as *Journey to Satchidananda*, it is hard to tell salvation from sorrow.

Luaka Bop are owed enormous credit for facilitating *World Spirituality Classics 1*, a compilation made possible through collaboration with Alice's children, who offered access to unreleased master tapes. Through these selected recordings, re-mastered and packaged with genuine devotion, her unique marriage of Eastern classicism and Detroit gospel – of voice and harp, chant and hymn – has been dedicated the care and attention it deserves. Ten years after her own untimely death, Alice Coltrane Turiyasangitananda is still singing to the universe.

Angus Harrison

07/10

FOREST SWORDS
Compassion
Ninja Tune

When Forest Swords (real name Matthew Barnes) emerged in 2010, it was tempting to see his work as part of the afterglow that burned brightly in the wake of dubstep's rhythmic revolution – a more paranoid, austere and gothic take on the same raw elements that James Blake's early offerings tinkered with. But Barnes' compositions have evolved, and Forest Swords now sounds distinctive rather than part of a wave or trend. This is a blessing and a curse. If you find chopped, ghoulish vocal snippets and reverb-drenched, spectral dub-leanings dispiriting, then there's no escaping that this is the defining Forest Swords aesthetic. But if you find murky solace in the subterranean melancholy of Barnes' productions, then *Compassion* is a rewarding listen.

Opening *War It* starts from where 2013's *Engravings* left off, end-times reverb and unsettling melody rattling along like a skeleton. The cinematic, portentous *The Highest Flood* is an abstract response to climate change (which Barnes has tackled before in a collaboration with Massive Attack and Young Fathers). Throughout, orchestral samples sit next to snippets of recorded strings and brass, situating the sound somewhere between synthetic and rustic, and on *Exalter*, slow-motion, barren breakbeats extend a lineage that takes in DJ Shadow's genre-defining *Endtroducing* and Zomby's anxious, fidgety clattering. The gritty *Border, Margin, Barrier* erupts into a howling crescendo, and the swooping *Arms Out* is a redemptive saga, a rare soothing moment on an album that stares the current state of the world in the face, and makes no attempt to hide its indignant dismay.

Adam Corner

CROSSTOWN
CONCERTS
PRESENTS

10|05|17
C DUNCAN
- ASSEMBLY HALL -
ISLINGTON

17|05|17
FLYYING COLOURS
- THE ISLINGTON -

23|05|17
ÁSGEIR
- KOKO -

23|05|17
STEVIE PARKER
- SEBRIGHT ARMS -
BETHNAL GREEN

25|05|17
GET INUIT
- CAMDEN DINGWALLS -

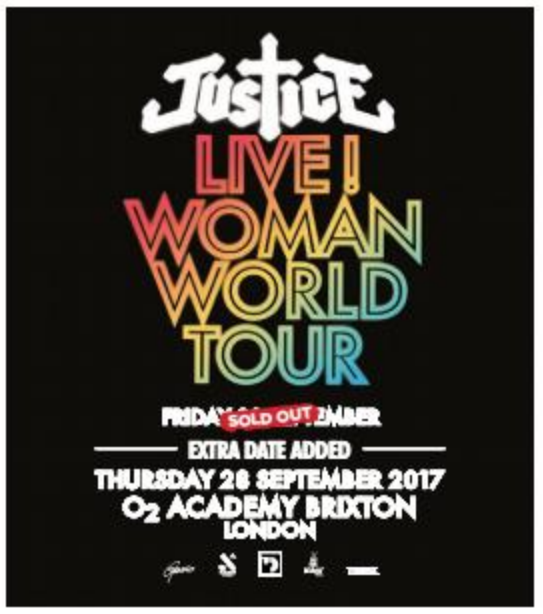
25|05|17
SAD13
SADIE DUPUIS OF SPEEDY ORTIZ
- THE BOSTON MUSIC ROOM -
TUFNELL PARK

31|05|17
TOM WILLIAMS
- THE LEXINGTON -

31|05|17
GRACELAND
- THOUSAND ISLAND -
HIGHBURY

07|06|17
FRANKIE OLIVER
- 100 CLUB -

SOLD OUT
BUFFALO TOM
- ASSEMBLY HALL -
ISLINGTON



14|06|17
EARL
- COURTYARD THEATRE -
HOXTON

22|06|17
KIEFER SUTHERLAND
- ASSEMBLY HALL -
ISLINGTON

29|07|17 - 30|07|17
INDIGO GIRLS
- ASSEMBLY HALL -
ISLINGTON

SOLD OUT
THE WOMBATS
- O2 ACADEMY -
BRIXTON

18|08|17
CONOR OBERST
- O2 SHEPHERD'S -
BUSH EMPIRE

12|09|17
DISPATCH
- ELECTRIC BALLROOM -
CAMDEN

SOLD OUT
NICK CAVE & THE BAD SEEDS
- LONDON THE O2 -

10|10|17
JOLIE HOLLAND + SAMANTHA PARTON
- UNION CHAPEL -
ISLINGTON

01|12|17
JESCA HOOP
- UNION CHAPEL -
ISLINGTON

TICKETS AVAILABLE FROM
ROUNDHOUSE.ORG.UK - EVENTIM.CO.UK - TICKETMASTER.CO.UK - AXS.COM
SONGKICK.COM - GIGANTIC.COM - SEETICKETS.COM - STARGREEN.COM

08/10

CARL CRAIG
Versus
InFiné

There was a time when electronic music wasn't deemed 'real' music. So it's interesting that, since their early days pioneering the sound, many of Detroit techno's biggest names have performed and recorded with orchestras. Classical music, so the argument goes, can lend virtuosic musicianship where a drum machine can't. Carl Craig has made music with orchestras for a while, and now he's made an album of versions of his discography with Les Siecles Orchestra, plus a few new compositions acting as interludes.

Classical music can be pompous, and 'orchestral techno', if we can call it that, can be too. Fortunately, with Craig's music, silliness is avoided. The menace of tracks like *Sandstorms* is enhanced by *War of Worlds*-style brass fanfares, lending a brooding, cinematic swagger. Craig's classic remix of *Domina* also makes an appearance, glissando and vibrato violins stretching out the emotion of the intro and rhyming with piano-led arpeggios in the mid-section – a complex bit of arrangement that sounds like classical music without all the boredom. Fortunately, Craig has kept the percussion of the originals where needed. The off-kilter whiplash snare of *Darkness* lends edge to what might otherwise sound like a budget Darth Vader theme. So if there's any complaints, it's that some of the interludes are a bit meandering, and they missed an opportunity by leaving out Carl Craig's remix of Rob Trent's classic *Altered States*, seeing that the song already has soaring violins, sharp drama and rowdy percussion like the best emotive classical music.

Techno shouldn't have to prove itself anymore. It's a serious, vital genre that doesn't need to borrow the supposed legitimacy of another 'real' genre. But if meaningful collaborations sound this good – make more.

Robert Bates

07/10

KODAK BLACK
Painting Pictures
Atlantic Records

Beyond the hype of two promising mixtapes – *Institution* and *Lil B.I.G. Pac* – as well as a string of featured guest verses, much of the attention on Florida rapper Kodak Black has been born out of his activity outside of the booth. Some of it's been eccentric – turning up for a high-profile interview in a balaclava with his golden grills creeping through the gap. Elsewhere, his short career has been punctuated by widely-publicised legal issues, and he faces many years in prison if disturbing allegations about him are proven to be true. In cases like this, critical analysis of the music relies on a degree of separation between art and artist.

In comparison to the minor key menace that conventionally defines contemporary street rap, sonically *Painting Pictures* is a surprisingly bright commercial debut. The 20-year-old has a distinctively monotonous flow but – when placed on top of the album's light, fluttering production – it sounds notably more dynamic than it has until now. *Patty Cakes* – produced Ness (HBTL) and Ben Billions – has the same warm piano-led tone of some early Kanye records, and on *Top Off Benz*, Kodak sounds just as elastic and defiantly youthful as Young Thug, who he shares the track with.

Despite being overly long (a criticism which is fast becoming expected in a market that's incentivised by streaming stats) and some fairly banal lyrical content, Kodak Black seems to have developed an ear for beats that complement his vocal range. And unless the darkness swallows it completely, then *Painting Pictures* can be perceived as a solid foundation for a promising career.

Duncan Harrison

08/10

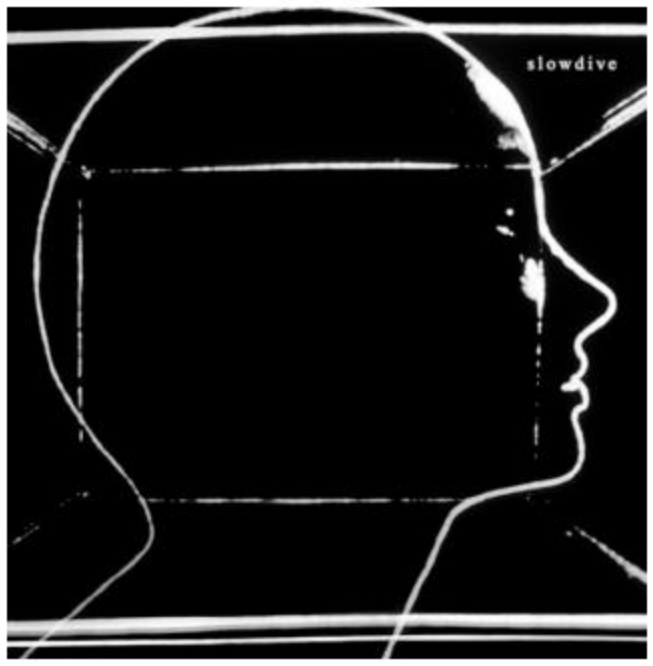
GAS
Narkopop
Kompakt

There's always been something intangible about Wolfgang Voigt's output as GAS. His dense productions have this romantic way of ascending, effervescing and then disappearing without any great friction or disturbance. It's as if Voigt has captured and documented the fleeting moments of departing from a club in the morning; craniums humming as the bass from sound systems ominously thuds like the distant trampling of bombs. And since the release of his 1995 debut EP under the GAS moniker on Germany's time-honoured minimal techno imprint Millie Plateaux, Voigt has seldom divorced himself from this marriage of unearthly ambient and techno.

Following on from 2000's *Pop* (which was widely regarded as Voigt's most accessible record within the GAS spectrum), Voigt's sound remains instantly identifiable. What *Narkopop* aims to achieve is the collation of all GAS impressions from the 1995 debut to present day. Aesthetically, Voigt returns to the conceptual visuals of a coloured forest-scape – a theme that has remained a constant throughout his work as GAS. This image alone indicates Narkopop's familiarity and positions the record comfortably within the temperament of Voigt's trademark sound. However, look closer and you unearth illusory fragments of industrial architecture; suggesting a human or synthetic construction buried deep within Voigt's woodlands. If we entertain this idea, *Narkopop*'s material endlessly fidgets from strangely embracing to subtly menacing. Whereas *Pop* was a bright and tranquillising listen that carried much of the producer's so-called 'underwater' qualities, *Narkopop* sees Voigt return to the heavier abstractions of his early works. This balance between light and dark, melodic and atonal, symphonic and cacophonous, aligns perfectly. Despite the twenty-year absence, GAS's return is absolutely welcome.

Tom Watson

09/10



SLOWDIVE
Slowdive
Dead Oceans

Hands up if you didn't see this one coming? When Slowdive announced new material, admittedly we had our doubts. Despite the reformed shoegaze band's solid back catalogue, their desecration by the British music press, who favoured grunge and Britpop, left their potent contribution to nineties guitar music tarnished in the minds of many. The good news is, this album – their first in 22 years – is pure vindication in the face of the shabby journalism to which they were subjected. It's also a means of discovery for a new audience, which will no doubt paint their history differently to a younger generation of fans.

Slowdive's fourth LP contains a vitality that, in places, leaves you breathless. This isn't down to any seismic change in their make-up. Rachel Goswell and Neil Halsted's vocals still sit on top of the shimmering sounds, soft and sometimes understated, but with enough substance to add the extra layer of beauty. The guitars also still soar with majestic effect. Opener *Slomo* sets the tone for the majority of the record, where sounds meld and move beneath a glossy riff, and obvious single *Star Roving* is a superb piece of exuberant, hands-in-the-air guitar pop.

Unlike Slowdive's classic 1995 album *Souvlaki*, there's a greater urgency to this record that eschews the languid pace of their much lauded older material. There are changes in pace that catch you off guard (*Don't Know Why*) big hazy soundscapes (*Everyone Knows*) and the aforementioned soaring moments that display to the real power shoegaze guitar can wield (*No Longer Making Time*). The blueprint which Slowdive helped to create in the 90s been fully adhered too, but it's magical to hear it deployed in a manner of such abandon.

The sadness of the closing piano ballad *Falling Ashes* recalls past turbulence, with the refrain "thinking about love" repeated with a simplistic but totally chilling effect. The song's lyrics ("gathered in light you were the grace of my night"), if not specifically about Slowdive the band, recall an affection for someone whose presence may have faded into a distant memory. In the process, this sentiment concludes a welcome return for a band whose wounds have healed.

Thomas Frost

07/10

DOPPLEREFFEKT
Cellular Automatic
Leisure System

Gerald Donald has remained evasive throughout his journey under the Dopplereffekt guise. Much like Donald's iconic work as Drexciya alongside James Stinson, the project is heavily conceptual, both hiding behind and exploring various aliases and fictional narratives. But where Drexciya's narrative creatively disrupts the telling of colonial history, Dopplereffekt is somewhat more sinister, having toyed with scientific, sexually explicit and political allusions including sterilisation and plastic surgery. Originally starting with Donald but now including Nhan Le Thi, on *Cellular Automatic* the duo return to their guises Rudolf Klorzeiger and To-Nhan, which fans will recognise from their 1999 *Gesamtkunstwerk* LP.

Last year's audio-visual project *Entropy* reimagined the epic story of the universe, re-painting it with new scientific discoveries. This album leaps into the same discussion but, unlike much of their earlier work, *Cellular Automatica* seems emotionless and void of humans. Titles like *Isotropy*, *Ulams Spiral*, and *Exponential Decay* won't draw immediate conclusions for all of us, but they clearly nod towards a system of theories and facts, exploration and discovery. This music could easily soundtrack a film that travels through a desolate landscape. It depicts droning tones as they drag over expansive horizons and new forms of energy as they crystalise into electricity.

Sonically, *Cellular Automatica* is engulfed in space, hauling Dopplereffekt's earlier Kraftwerk-esque electro into an eerily alien suspension that hangs heavy as if there's an shortage of gravity. The shimmering harmonic opening of the title track steadily disorientates the listener, dipping into uncanny droning with fleeting arpeggios. These queasy elements fall back on an effortless body of percussion that ultimately keeps the album sounding consistent – even when we tilt between surges of tension as *Gestalt Intelligence* sinks suddenly under a cold wave. It's a dark and dense record, but there's elegance to Dopplereffekt's detailed programming which makes listening to *Cellular Automatic* a powerful, vision-inducing experience.

Jo Kali

TRANSFORMER

SWANS • THE FALL • ROYAL TRUX
THIS IS NOT THIS HEAT • LOOP • SUUNS • PURLING HISS
MUERAN HUMANOS • LITTLE ANNIE
SEX SWING • JC FLOWERS

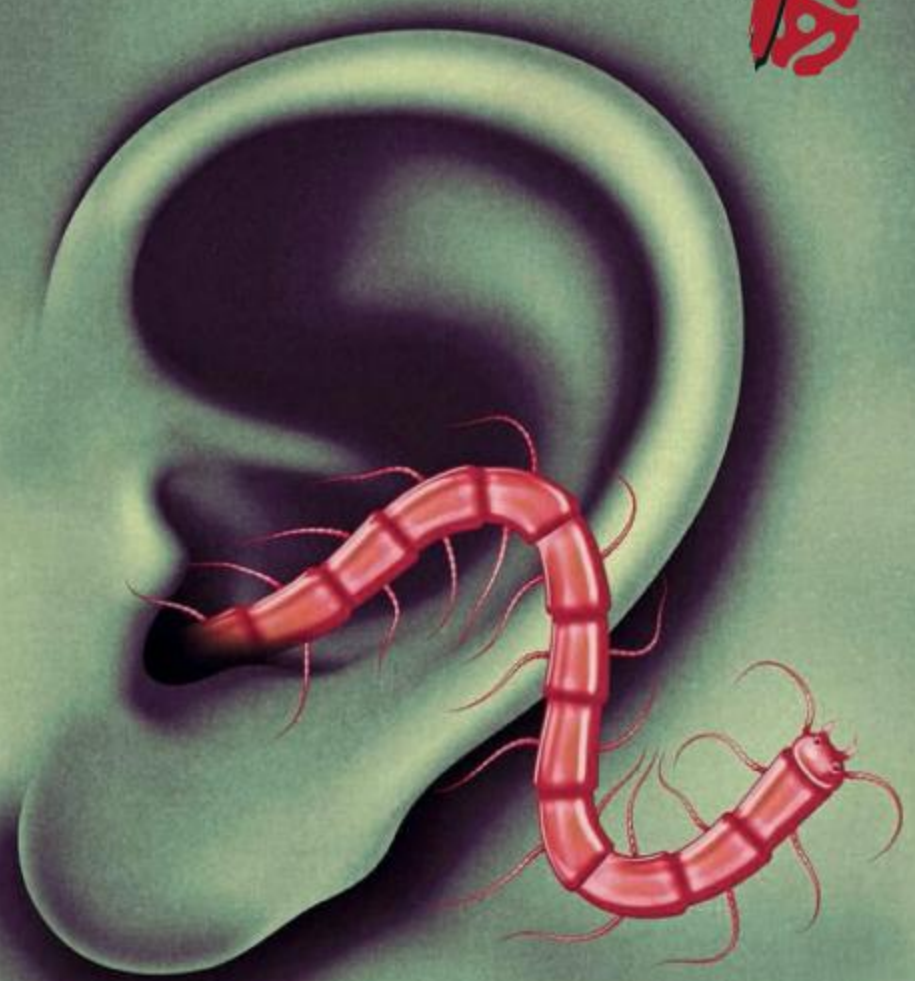
SUN 28TH MAY 2017 • VICTORIA WAREHOUSE MANCHESTER

TICKETS FROM £22.50 ON SALE VIA SKIDDLE.COM

Transformer presents:

THEE OH SEES

PLUS SUPPORT THE PEACERS



Weds 14th June 2017 Manchester Academy

Tickets: skiddle.com

theeohsees.com castlefacerecords.com

40 years on, DJ and author Bill Brewster recalls how Giorgio Moroder hurtled I Remember Yesterday into the future

DONNA SUMMER
I Remember Yesterday

Original release date:
13 May, 1977

While it's not exactly the moon landings or Kennedy's assassination, I can still remember where I was the first time I heard Donna Summer's song *I Feel Love*. It was in a record store in Earl's Court called Beggars Banquet. Amid the clatter and clamour of a store that specialised in punk and denim-clad rock, it was as strange and otherworldly as *Autobahn* or *Popcorn*, two other electronic hits from earlier in the decade, but also sleek like a sports car and as futuristic as a jet-pack. Today, nearly exactly 40 years later, *I Feel Love* somehow still sounds like some sort of future, though with Brexit, Trump and Assad it's one that may be somewhat more dystopian than my teenage self might have imagined.

What makes *I Feel Love* more arresting still is the fact that it was conceived by its producer Giorgio Moroder as a conceptual piece of music that foretold the future. *I Feel Love* was taken from Donna's fifth album, *I Remember Yesterday*, which was a concept album about time Both Giorgio and disco itself were no strangers to a lofty hypothesis; and disco always had a weakness for a concept album. But then, so did the rest of the 70s.

In the UK we had Rick Wakeman's *The Six Wives Of Henry VIII*, while the US countered with Jeff Wayne's *War Of The Worlds*. In France, disco auteur Alec R. Costandinos produced a series of lavish tributes to the classics that took in the *Hunchback Of Notre Dame* and *Romeo & Juliet*, while colleague Cerrone seemed happy to focus on photoshoots involving refrigerators. The king of them all, though, was Giorgio.

Moroder originally made his name in Germany as a bubblegum producer with titles as amazing as *Looky, Looky* or *Yummy Yummy Yummy* or the frankly untranslatable *Muny Muny Muny*. His first crossover hit in the English-speaking market was Chicory Tip's cover version of *Son Of My Father* – which had been a hit for Giorgio in Germany – it was also notable for being one of the first to feature a Minimoog. Donna Summer had originally found herself in Munich as part of a touring production of the seminal musical *Hair*, settling there and marrying Austrian actor Helmuth Sommer in 1973. Her breakthrough with Moroder was 1975's *Love To Love You Baby*, where she brought a particular soulful, breathy sex appeal to the songs, which, as a church girl, made her occasionally uncomfortable.

Both Moroder's solo albums and his work with Donna Summer had overarching themes, though some concepts were harder to discern than others. *I Remember Yesterday* was a reflection on the passage of time. The title track was what I like to call flapper disco, a style of music created by Stony Browder, the leader of Dr Buzzard's Original Savannah Band, whose self-titled album had been an unexpected leftfield hit the year before. Where Browder had managed to make it work, somehow fusing 40s jazz into a disco context that wasn't contrived, *I Remember Yesterday* struggled to break free of its conceptual straitjacket. *Love's Unkind* is an homage to Phil Spector with a lyrical delivery that is a straight lift from Eddie Cochrane's *Somethin' Else* (it still made no. 3 in the charts, though). *Back In Love Again* is pure Motown. And so on.

There's only one reason *I Remember Yesterday* is memorable and that's because of *I Feel Love*, which stands tall among the kitsch and sync. "I thought what could be a sound that you could possibly call the future and the only way to realise that was to use machines," Moroder told me last year. "I had a Moog and I think I had a polyphonic synthesiser, so I thought I could make all the sounds of a group or orchestra by using them. I used the machines on everything except the kick but I was not able to get enough kick to make people dance." The only slice of humanity on *I Feel Love* is the foot of British drummer Keith Forsey who laboured on the kick-pedal for seven minutes while Giorgio's machines let rip.

When Brian Eno heard the song, he immediately recognised it as a significant moment in popular music. At the time he was working with Bowie in Berlin. "This is it, look no further," Eno told him. "This single is going to change the sound of club music for the next 15 years. "An understatement, if ever there was one.

The success of *I Feel Love* firmly propelled Giorgio into a future he had invented. Moroder largely abandoned the live instrumentation he had previously favoured for the machines that had impelled him to make *I Feel Love*. Suddenly, the future sounded dramatically different.

SUPERSONIC

FESTIVAL 2017

16-18 JUNE - BIRMINGHAM - UK

ANNA VON HAUSSWOLFF
COLIN STETSON / JENNY HVAL
KHYAM ALLAMI / MELT BANANA
PRINCESS NOKIA / RICHARD DAWSON
ZONAL - FEAT. JUSTIN BROADRICK + KEVIN MARTIN

ALGORAVE / ANONYMOUS BASH / ARBOURETUM
ART OF BURNING WATER / BIG JOANIE / CASUAL NUN
CHARLES HAYWARD ZIGZAG+SWIRL / DORCHA
ELECTRONICA WIZARD / EX EASTER ISLAND HEAD
FLOWERS MUST DIE / GHOLD / GREY HAIRS / HARESS
JESSICA MOSS / KAMILYA JUBRAN WASL TRIO / KURO
LANIAKEA / LAURA CANNELL / LONE TAXIDERMIST
MOHAMMAD / MOTHWASP / NADAH EL SHAZLY
NICHOLAS BULLEN / OXBOW CHOIR / PCM / PIGS X 7
RAIME / SNAPPED ANKLES / THE SEER / THE SPACE LADY
TOMAGA + PIERRE BASTIEN / TWO OR THE DRAGON
XYLOURIS WHITE / ZU + WORKSHOPS/TALKS/FILMS AND CAKE

FOR CURIOUS AUDIENCES

WWW.SUPERSONICFESTIVAL.COM

Capsule · The Quietus · CRACK · Staf. the new popculture · Purity Brewing Co · Lottery Funded · Arts Council England · Open Fund PRS Foundation · British Council

Film

07/10

FREE FIRE
dir: Ben Wheatley
Starring: Sharlto Copley, Brie Larson, Cillian Murphy

It felt like no one really asked for a heist shoot 'em up, but Ben Wheatley made one anyway. And with executive producer Martin Scorsese on board, why wouldn't you? Following *High-Rise*, where the consistently interesting English director negotiated the tricky task of putting JG Ballard's cerebral dystopia onto the big screen, *Free Fire* is set in Boston 1978. The film reverts back to Wheatley's typical genre-morphing work – his 2013 film *A Field in England* showed the English Civil War through a psychedelic lens, and *Kill List* tied paganistic horror to a hitman movie. Here, *Free Fire* is dressed as a classic 'action film' but de-glamourises violence and ridicules masculinity.

On the latter, Sharlto Copley is a hoot (and pretty much plays Wikus from *District 9* again) as the derogative gun dealer Vernon, who alongside romantic IRA-man Chris (Cillian Murphy) has his futile attempts to swoon Justine (Brie Larson) emphatically shut-down. And as for the violence, *Free Fire* must have the lowest shot accuracy of a shoot 'em up ever. With bullets flailing everywhere but their intended target, the most successful form of attack turns out to be hurtling verbal abuse at each other. The script, co-written with regular Wheatley collaborator Amy Jump, is jam-packed with excellently crude banter. And although *Free Fire* is far from a masterpiece, this violent pantomime is still very much worth a shot.

Tim Oxley-Smith

04/10

GHOST IN THE SHELL
dir: Rupert Sanders
Starring: Scarlett Johansson, Takeshi Kitano, Michael Pitt

To some extent, any Hollywood retelling of a major Japanese cult classic is bound to have elements of high budget CGI, shameless visuals and a watered-down plot. Sadly, director Rupert Sanders' fast and flashy live-action remake of Mamoru Oshii's 1995 *Ghost in the Shell* fails to deliver the riveting and philosophical complexities of its forbearer.

The protagonist Major, played by Scarlett Johansson, is perfectly watchable, but perhaps too contrived. There are close parallels with Johansson's performance in *Under the Skin*, where she plays a predatory alien, and *Lucy*, where she's given super-human abilities. Unlike her previous performances, however, Johansson's rendition of the cyborg heroine feels somewhat heavy-footed and amplified.

Sanders' film isn't all bad – the visual effects, some of which pull directly from Oshii's beloved animation, are stunning. There is, however, a general feeling of profit-generating ignorance that runs through the film's production. The whitewashed cast go about each scene with the brashness of a Marvel film, and appear laughably 'Western' next to legendary director-actor Takeshi Kitano, who plays Aramaki, Major's boss, and speaks in Japanese, while almost everyone else speaks in English.

On the whole, Sanders' *Ghost in the Shell* epitomises the ignorance of the West towards Asian cultures. Not only is this encapsulated in the choice of actors, but also in the portrayal of the film's futuristic city as a visual neo-Tokyo, that takes more cues from *Blade Runner* and the *Matrix* than Oshii's intended Hong Kong-inspired visuals. Maybe this is an aesthetic choice or, perhaps, paired with the white casting, is indicative of wider issues in the industry.

Gunseli Yalcinkaya

08/10

RAW
dir: Julia Ducournau
Starring: Garance Marillier, Ella Rumpf, Rabah Naït Oufella

There's been a ton of hype about *Raw*, the feature-length debut from French director Julia Ducournau. So let's get this out of the way: the film is not that gross, you will not faint, yes it is about cannibalism.

I have not been able to stop thinking about this film since I first watched it. Seriously, I've spent longer ruminating on *Raw* than I have contemplating the breakdown of my last long-term relationship, and I literally obsessed over that.

Raw tells the story of Justine—played by newcomer Garance Marillier —as the vegetarian veterinary student who unexpectedly discovers a taste for human flesh. (Objectively, cannibalism is bad, I know, but I'm not here to judge—I joined a drinking society and dated rugby players at uni! We all do things we regret.)

But *Raw* is about so much more than the bacony pleasures of human flesh: it's a fucked-up coming of age film set in an amoral, terrifyingly adult-free world, where teenagers roam free and people get away with literal murder. Visually, it's hugely arresting. The vet school is housed in a sprawling, brutalist building. By day everything seems stark and clinical and bright, by night it's transformed into a fearful place where masses of teens dance together in clammy packs in mortuaries turned into improvised nightclubs.

Weirdly, despite the fact that I'm mostly not a cannibal in my day-to-day life, I found *Raw*'s depiction of sisterly dynamics extremely relatable. Justine and her older sister Alexia, a fellow student, fight, fall out, wax each other with gruesome results, and generally behave like sisters around the world do – with a mixture of boundless love and boundless rage. It's almost enough to make you want to gnaw off your own finger. Expect big things from this terrifyingly smart, talented young female director.

Sirin Kale

07/10

THE HANDMAIDEN
dir. Park Chan-wook
Starring: Kim Tae-ri, Ha Jung-woo, Kim Min-hee

The Handmaiden sees *Old Boy* director Park Chan-wook take on Sarah Waters' neo-Victorian thriller *Fingersmith*, an erotic lesbian love story which cunningly critiques male dominance past and present. Park brings the story to 1930s Korea, preserving the baroque decadence and charm of the classic Brit period drama while working in the voyeurism and of Hitchcockian Hollywood and the atmospheric intensity of South Korea.

Young pickpocket Sook-hee (Kim Tae-ri) is employed by 'Count' Fujiwara (Ha Jung-woo) to help him access to the inheritance of Lady Hideko (Kim Min-hee). She is betrothed to her uncle, a friend of Fujiwara's, who is also keen to get his hands on the cash. Fujiwara arranges for Sook-hee to be employed as Lady Hideko's maid on the premise that she will persuade her mistress to fall in love with him. What follows is a complex story, told in three parts, about desire, deceit, and the quest for freedom. The blindness of love means there's no way of telling until the very end, even as a viewer, who is manipulating who. The female sex scenes, which were always going to provoke comment, hover somewhere between reality, fantasy and choreography. Fan or not, they've got Waters' approval, who explains that the women "are appropriating a very male pornographic tradition to find their own way of exploring their desires".

Park Chan-wook of course adds his own auteuristic stamp – the octopus is back, as is the colour purple, and his depictions of pain veer recognisably between fetish and fear. But this is a resolutely escapist film. Through playful cinematography and narrative, each sadness or horror is offset by either a sense of distance or something subsequently light. The result of it all is something so visually sumptuous, seductive, and visceral that you find yourself either glued to the screen or compelled to look away. See it on the big screen.

Amelia Philips

THURSDAY 3RD–SUNDAY 6TH AUGUST 2017

CORNBURY PARK, OXFORDSHIRE

WILDERNESS

TWO DOOR CINEMA CLUB
GRACE JONES ° BONOBO LIVE

FIRST AID KIT ° MICHAEL KIWANUKA ° TOOTS & THE MAYTALS ° AURORA
RAY BLK ° HUDSON TAYLOR ° LOUIS BERRY ° THE CORRESPONDENTS
THE TURBANS ° SIGRID ° THE SKA VENGERS

PARTIES IN THE FOREST

JACKMASTER ° ARTWORK ° NIGHTMARES ON WAX DJ SET
CRAZY P ° PBR STREETGANG ° MR DORIS ° PEAK & SWIFT
WAIFS & STRAYS AND ITCHY RICH ° FUTUREBOOGIE

WORLD-CLASS MUSIC, PERFORMANCE AND DANCE...

AN EVENING WITH RONNIE SCOTT'S PRESENTING LUCKY PETERSON
° HAUSCHKA °
A SUNDAY OF NINA SIMONE WITH LAURA MVULA & THE WILDERNESS ORCHESTRA
SADLER'S WELLS ° COMPANY WAYNE MCGREGOR ° ALEX MENDHAM AND HIS ORCHESTRA
INTRODUCING LIVE DAFT PUNK REIMAGINED

INTRODUCING THE NIGHT REALM...

THE LOVE HOTEL ° THE HUSTLE ° MOVIMIENTOS' TROPICAL DANCE PARTY
WITH THE FONTANAS & CAMO CLAVE

THE TRAVELLING FOLK BARN

WITH FRONT ROOM SONGS, WOODBURNER, TWO FOR JOY & THE LOCAL

ALICE PHOEBE LOU ° MY BABY ° THE BREATH ° THE LANGAN BAND ° LENA LAKI ° BLACK PEACHES
JOSIENNE CLARK AND BEN WALKER

THE CAROUSEL

THE SKA VENGERS ° FLAMINGODS ° CUT CAPERS ° THE LANGAN BAND ° NEW YORK BRASS BAND
OH MY GOD! IT'S THE CHURCH ° BISON ° CAMO CLAVE ° THRILL COLLINS

ALONGSIDE...

THE SATURDAY NIGHT SPECTACULAR WITH CHRIS LEVINE & IY_PROJECT
WILD SWIMMING ° TALKS & DEBATES ° FORAGING & BUTCHERY ° THE LAKESIDE SPA

PROUDLY SUPPORTED BY

Time Out BBC MUSIC

Products

MOMENTUM 2
Sennheiser
€319

At Crack, we've always supported an array of off-kilter noisemakers looking to fling music far into the future, and these new Momentum headphones are similarly inspired, according to Sennheiser, by artists with innovation hardwired into their DNA.

PUNCH NAZIS TEE
mollycrabapple.com
$25

The profits from Molly Crabapple's new tee (on which the Arabic calligraphy translates to "punch Nazis") will be donated to City Plaza, "a squatted, self-managed hotel in Athens which provides dignified housing for refugees."

ERSATZ: MOTIVE, STILL USB DOG TAG
plzmakeitruins.bandcamp.com
£14.99

London producer ERSATZ believes in the authority of the dancefloor. His latest export of merciless club deconstructions are available on special USB flash drives presented as dog tags. Get in line.

ART SEX MUSIC
Cosey Fanni Tutti
Faber & Faber

Cosey Fanni Tutti has spent a lifetime subverting expectations, tearing down social and ideological boundaries through her work as an artist, musician and model. Starting in the hippy communes of Hull in the 1960s, her memoir *Art Sex Music* chronicles Cosey's preternaturally radical creativity, filling in the blanks of a life committed to the avant-garde.

CENTRAL TOTE
Joymiessi.bigcartel.com
£10

As an artist and illustrator for gal-dem, Joy Miessi's bold work chanels her political discontent through a style of painting that depicts her stream-of-consciousness. Her work often explores themes of displacement and beauty. The featured image on her central tote derives from her 'Central' piece, which, in the original, reads: 'EXPECTED TO CENTRALISE MY IMAGE ON MAINSTREAM BEAUTY'.

SUKEBAN ISSUE 2: MONEY
sukeban.squarespace.com
£15

Erika Bowes and Yuki Haze launched *Sukeban* – meaning delinquent or boss girl in Japanese – as an online platform for up-and-coming artists, writers and like-minded individuals to connect. Central to the growth of the platform is its inclusive ethos, and its ways of decentralising fashion's focus on white women by providing women of colour with a safe space in which they can collaborate with each other. Now, they've released their second issue on the topic of money, complete with fashion editorials, diary entries and horoscopes.

Ovation

DATE	ARTIST	VENUE
19.04.17	Bastien Keb, Eastern Barbers	The Pickle Factory
20.04.17	Daedelus Live, Letherette	The Pickle Factory
21.04.17	Clap! Clap! Live, Paleman	Moth Club
25.04.17	Plaitum Live	The Pickle Factory
27.04.17	HVOB and Winston Marshall Live, David Douglas	Oval Space
30.04.17	Soul:Ution and Special Guests	The Pickle Factory
11.05.17	Throwing Snow Live	The Pickle Factory
16.05.17	Off Bloom, Harrison Brome	The Pickle Factory
17.05.17	Ekali Live	Moth Club
18.05.17	Jarami Live	The Pickle Factory
25.05.17	Death in Vegas, Ramleh	Oval Space
25.05.17	Death in Vegas Afters	The Pickle Factory
01.06.17	Krrum	The Pickle Factory
11.06.17	Ezra Collective, Tom Skinner	The Pickle Factory
29.06.17	Akkord, Minimal Violence, Guy Andrews, Untold (DJ)	The Pickle Factory
03.08.17	ADULT.	Moth Club

www.ovationmusic.co.uk

May 2017

29–32 The Oval, London E2 9DT

Oval Space / The Pickle Factory

OVAL SPACE

03.05.17 Oval Space Cinema presents Dave Chappelle's Block Party

06.05.17 Oval Space Music presents Mall Grab, Tornado Wallace, Rezzett Live

19.05.17 Oval Space Music presents Margaret Dygas, Efdemin, Nicolas Lutz

25.05.17 Ovation: Death in Vegas, Ramleh

26.05.17 Oval Space Music x Live at Robert Johnson present Lifesaver 3 Tour with Roman Flügel, Massimiliano Pagliara, Ata

27.05.17 Oval Space Music presents Levon Vincent, Anthony Parasole, Dr. Rubinstein

28.05.17 Gin & Juice Bank Holiday Block Party with Special Guests, Gin & Juice All Stars

31.05.17 Rockfeedback presents !!! (Chk Chk Chk)

Doolin&Sattar

THE PICKLE FACTORY

03.05.17 Parallel Lines presents Plastic Mermaids, Support TBA

05.05.17 The Pickle Factory with Helena Hauff & Evan Baggs

06.05.17 The Pickle Factory with Mount Liberation Unlimited, Baba Stiltz, Ross From Friends

07.05.17 Sunday Club* x Beauty & The Beat with Beauty & The Beat DJs, Miro

10.05.17 Parallel Lines presents Kelly Lee Owens, Support TBA

11.05.17 Ovation: Throwing Snow Live, Special Guest TBA

13.05.17 Secretsundaze All Night Long

14.05.17 The Pickle Factory with John Talabot All Night Long

15.05.17 Eat Your Own Ears presents Klyne, Special Guests TBA

16.05.17 Ovation: Off Bloom, Harrison Brome

17.05.17 dollop presents Tennyson, Camila Fuchs

18.05.17 Ovation: Jarami, Special Guest TBA

19.05.17 dollop presents Tennyson, Very Special Guests

19.05.17 The Pickle Factory with A Made Up Sound Live, Peverelist, Finn Johannsen

25.05.17 Global Live presents LYVES

25.05.17 Ovation x Death in Vegas Afters: Richard Fearless, Powell

26.05.17 The Pickle Factory with DJ Sotofett & LNS

27.05.17 New Business: Palmbomen II (Live & DJ), Jex Opolis, Crucial & Fresh

www.ovalspace.co.uk

www.thepicklefactory.co.uk

BIRD ON THE WIRE
PRESENTS

Wesley Gonzalez
THU 4TH MAY
THE WAITING ROOM

El Perro Del Mar
FRI 5TH MAY
LONDON FIELDS BREWHOUSE

Howe Gelb Piano Trio
SAT 13TH MAY
CAFE OTO

Dune Rats
WED 17TH MAY
DINGWALLS

Homeshake
SOLD OUT
WED 24TH MAY
SCALA

404
THU 18TH MAY
THE MONTAGUE ARMS

Lambert
MON 22ND MAY
VORTEX JAZZ CLUB

Angel Olsen
WED 24TH MAY
ROUNDHOUSE

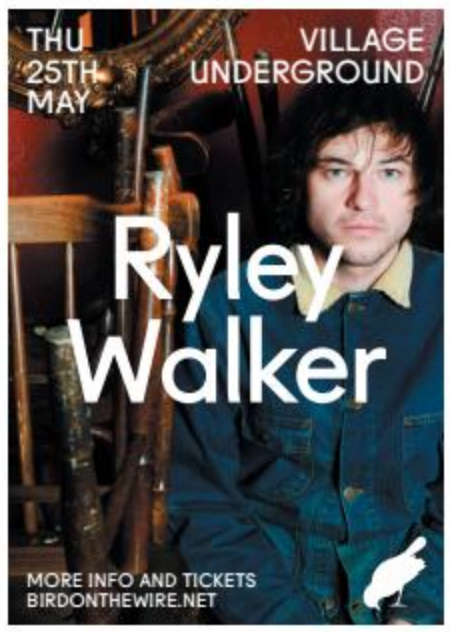
Ryley Walker
THU 25TH MAY
VILLAGE UNDERGROUND

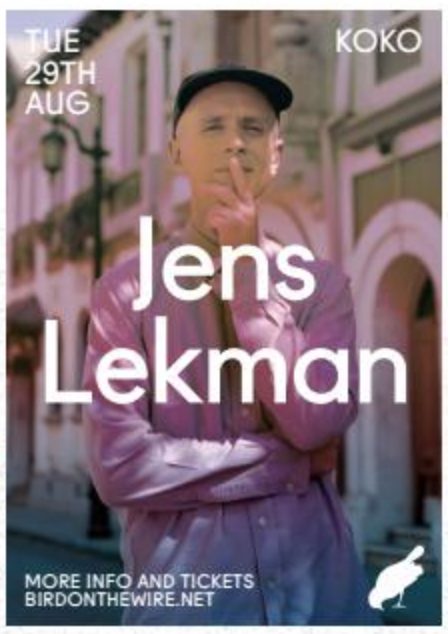
Daudi Matsiko
FRI 26TH MAY
THE SLAUGHTERED LAMB

Mac DeMarco
SOLD OUT
MAY
EMY BRIXTON
SOLD OUT
MAY
EMY BRIXTON

Lydia Ainsworth
WED 31ST MAY
LONDON FIELDS BREWHOUSE

Molly Burch
THU 1ST JUN
SEBRIGHT ARMS





VISIONS
SATURDAY – 5th AUGUST
LIARS - SOPHIE - JENNY HVAL
BLANCK MASS - FRANKIE COSMOS
SHAME - ZEBRA KATZ - THE MEN
HELADO NEGRO - NOGA EREZ
GOAT GIRL - IDER - BENNY MAILS
visionsfestival.com
RFB

TOPS + The Goon Sax
TUE 6TH JUN
THE DOME TUFNELL PARK

Shugo Tokumaru
WED 7TH JUN
OSLO

Mannequin Pussy
THU 8TH JUN
THE SHACKLEWELL ARMS

Sean Nicholas Savage
TUE 13TH JUN
MOTH CLUB

Ulrika Spacek
WED 14TH JUN
THE LEXINGTON

Pile
WED 21ST JUN
CORSICA STUDIOS

Public Access T.V.
THU 29TH JUN
THE LEXINGTON

Visions Festival
SAT 5TH AUG
HACKNEY / LONDON FIELDS

Karl Blau + Laura Gibson
WED 16TH AUG
OSLO

Nadia Reid
THU 24TH AUG
BUSH HALL

Jens Lekman
TUE 29TH AUG
KOKO

Ty Segall
FRI 1ST SEP
THE CORONET

Hurray For The Riff Raff
TUE 17TH OCT
KOKO

Com Truise
WED 8TH NOV
OVAL SPACE

Girl Ray
THU 9TH NOV
SCALA

MORE INFO & TICKETS
BIRDONTHEWIRE.NET

RFB

Upcoming London Shows

01 MAY.
Los Campesinos!
SOLD OUT
KOKO

02 MAY.
Meat Wave
Birthdays

04 MAY.
Trudy & The Romance
Shacklewell Arms

04 MAY.
William Basinski
Round Chapel

10 MAY.
Puma Blue
Montague Arms

12 MAY.
Cosmo Sheldrake
Moth Club

16 MAY.
Starcrawler
Thousand Island

17 MAY.
Oumou Sangare
Village Underground

17 MAY.
Mauno
Shacklewell Arms

17 MAY.
Oui Love
Birthdays

21 MAY.
Valaire
Birthdays

22 MAY.
Bella Union 20
OSLO

23 MAY.
Kan Wakan
The Victoria

24 MAY.
Oscar Jerome
Archspace

26 MAY.
Baba Ali
The Nines

26 MAY.
Bing & Ruth
LSO at St. Luke's

27 MAY.
Swans
Roundhouse

31 MAR.
Xylouris White
OSLO

31 MAY.
!!! (Chk Chk Chk)
Oval Space

01 JUNE.
Swet Shop Boys
Scala

04 JUNE.
William Tyler
Omeara

05 JUNE.
Julien Baker
SOLD OUT
Bush Hall

06 JUNE.
Minus The Bear
Scala

11 JUNE.
Junun
Rich Mix

20 JUNE.
Deep Throat Choir
Scala

18 JULY.
Meatbodies
Moth Club

22 JULY.
Slaves
Dreamland, Margate

05 AUG.
Visions Festival
East London

04 SEPT.
Courtney Marie Andrews
Bush Hall

14 SEPT.
Henry Green
The Lexington

14 SEPT.
Chastity Belt
The Garage

29 SEPT.
By The Sea Festival
Dreamland, Margate

17 OCT.
Johnny Flynn & The Sussex Wit
Roundhouse

18 OCT.
Crooked Colours
Pickle Factory

10 NOV.
Julien Baker
Union Chapel

tickets & more info at **rockfeedback.com**

05—17

Lanzarote
presents

lanzaroteworks.com
#lanzaroteworks

MOTH Club
Valette St London E8
mothclub.co.uk

Wednesday 3 May
EASTER

Friday 5 May
KRAUTWERK (HARALD GROSSKOPF + EBERHARD KRANEMANN)

Wednesday 10 May
DAMO SUZUKI

Friday 12 May
COSMO SHELDRAKE

Monday 15 May
BETSY

Tuesday 16 May
AGAR AGAR

Wednesday 17 May
EKALI

Friday 26 May
ELEPHANT STONE

Saturday 27 May
FIRST HATE

Thursday 1 June
LESCOP

Shacklewell Arms
71 Shacklewell Lane London E8
shacklewellarms.com

Thursday 4 May
TRUDY AND THE ROMANCE

Saturday 13 May
RENDEZ VOUS

Thursday 18 May
THE SHIVAS

Monday 22 May
THE MOLOCHS

Monday 29 May
RON GALLO

Tuesday 30 May
GURR

Wednesday 31 May
PILL

Thursday 1 June
JAKUZI

Friday 2 June
THE COURTNEYS

The Waiting Room
175 Stoke Newington High St N16
waitingroomn16.com

Thursday 4 May
WESLEY GONZALEZ

Friday 5 May
NVWLS

Wednesday 10 May
MEADOWLARK

Friday 12 May
COLT SILVERS

Wednesday 17 May
POST WAR GLAMOUR GIRLS

Monday 29 May
SOVIET SOVIET

Wednesday 31 May
HER'S

The Lock Tavern
35 Chalk Farm Rd London NW1
lock-tavern.com

Friday 12 May
MNNQNS

Friday 19 May
DEAD COAST

Saturday 27 May
JUNIORE

Friday 2 June
THE SPITTING PIPS

Wednesday 7 June
TALL JUANS

The Montague Arms
289 Queen's Rd, London SE14 2PA
montaguearms.co.uk

Friday 5 May
GUERILLA POUBELLE

Monday 8 May
DASHER

Wednesday 10 May
PUMA BLUE

Friday 12 May
HUDSON SCOTT

Tuesday 23 May
THE MOLOCHS

THE ADAM & EVE · BAD VIBRATIONS · BLACK WAX · DICE · dupli · MOTH Club · LOCK Tavern · Shacklewell Arms · The Waiting Room

51ST STATE FESTIVAL 2017

SATURDAY 5TH AUGUST

TRENT COUNTRY PARK LONDON / 11AM – 10PM

MASTERS AT WORK (LOUIE VEGA & KENNY DOPE) - DIMITRI FROM PARIS
DERRICK CARTER - BASEMENT BOYS - BEBE WINANS LIVE - NORMAN JAY MBE
WOOKIE - BARBARA TUCKER LIVE - EVELYN CHAMPAGNE KING LIVE
MATTHIAS TANZMANN - CHANNEL ONE SOUND SYSTEM - DJ SNEAK
TODD TERRY - BUTLER & BONTAN - ULTRA NATE LIVE - BYRON STINGILY LIVE
PLUS MANY MORE ACROSS 6 STAGES!

FINAL TICKETS:
51STSTATEFESTIVAL.COM

HOXTON SQUARE BAR & KITCHEN

MAY ~ LIVE ~ 2017

3RD Group Therapy Comedy Club / 5TH Girls & Boys: Soleima / 6TH Jehst

7TH Peggy's Big Sunday / 8TH Hussain Manawer / 9TH Birthh / 10TH Sounds Familiar Music Quiz

11TH + 12TH Jojo Mayer / Nerve / 13TH CloseUp Festival: Ekkah + Kyko / 17TH Sigrid [SOLD OUT]

18TH Gospeloke / 19TH Glass Caves / 21TH The Aussie BBQ / 22TH Gold Dust: Love Ssega

23TH Pop Montreal: Mozart's Sister + Pierre Kwenders / 24TH Belako / 30TH Ary

~ LATE ~

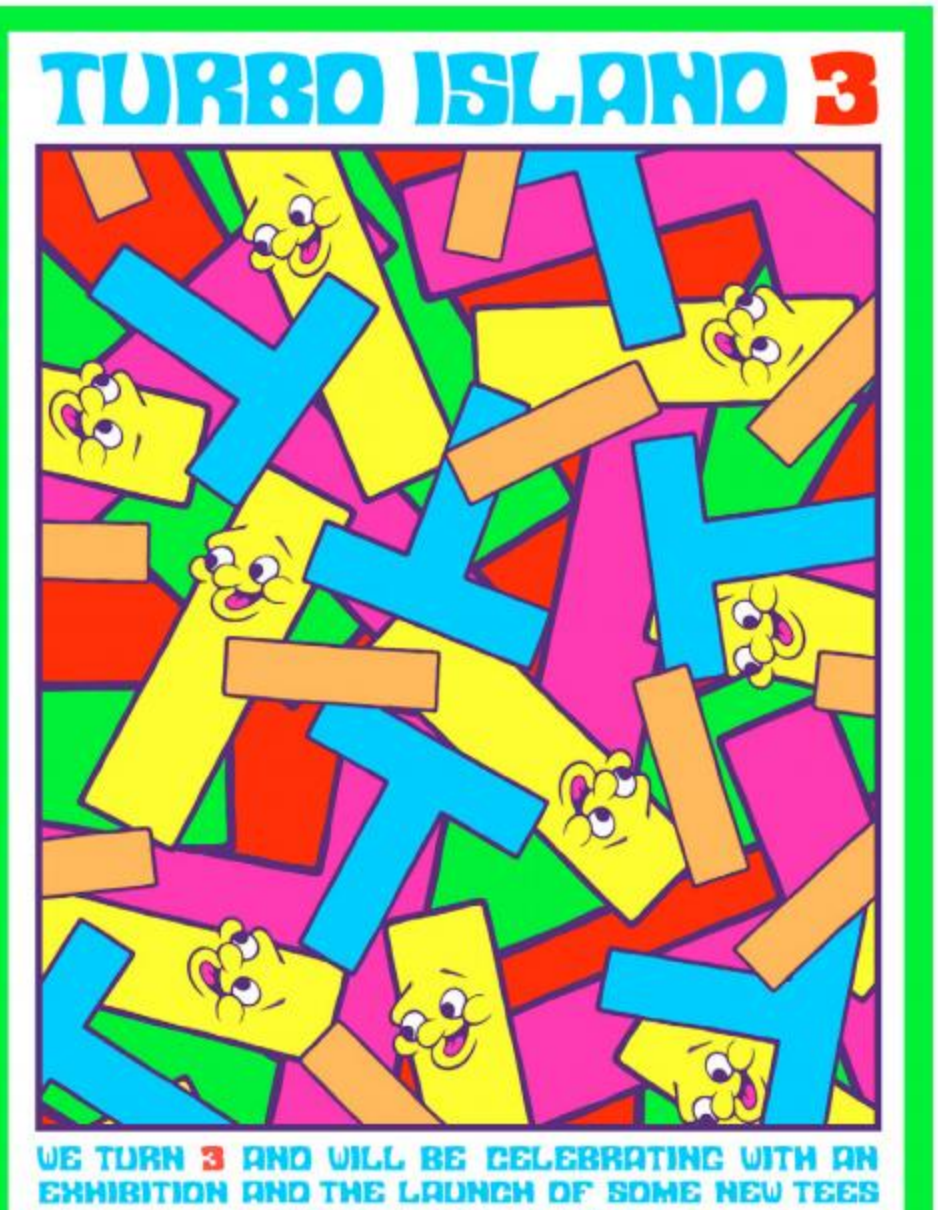
EVERY FRIDAY	6TH	13TH	14TH	20TH	27TH	28TH
NIGHT CALL	**THE DOCTOR'S ORDERS**	**KATE BOSS**	**THE VILLAGE**	**THROWBACK**	**BITESIZE**	**HIP HOP KARAOKE**
Weekly Friday Club	Exploring every year of the 40+ year history of hip hop	A proper old school discotheque	Vibrant mix of Afrobeat, Jazz, Latin and Soulful House	80s & 90s house designed to keep you dancing	Bite into tomorrow with a slice of music from emerging talents	with Southern Hospitality

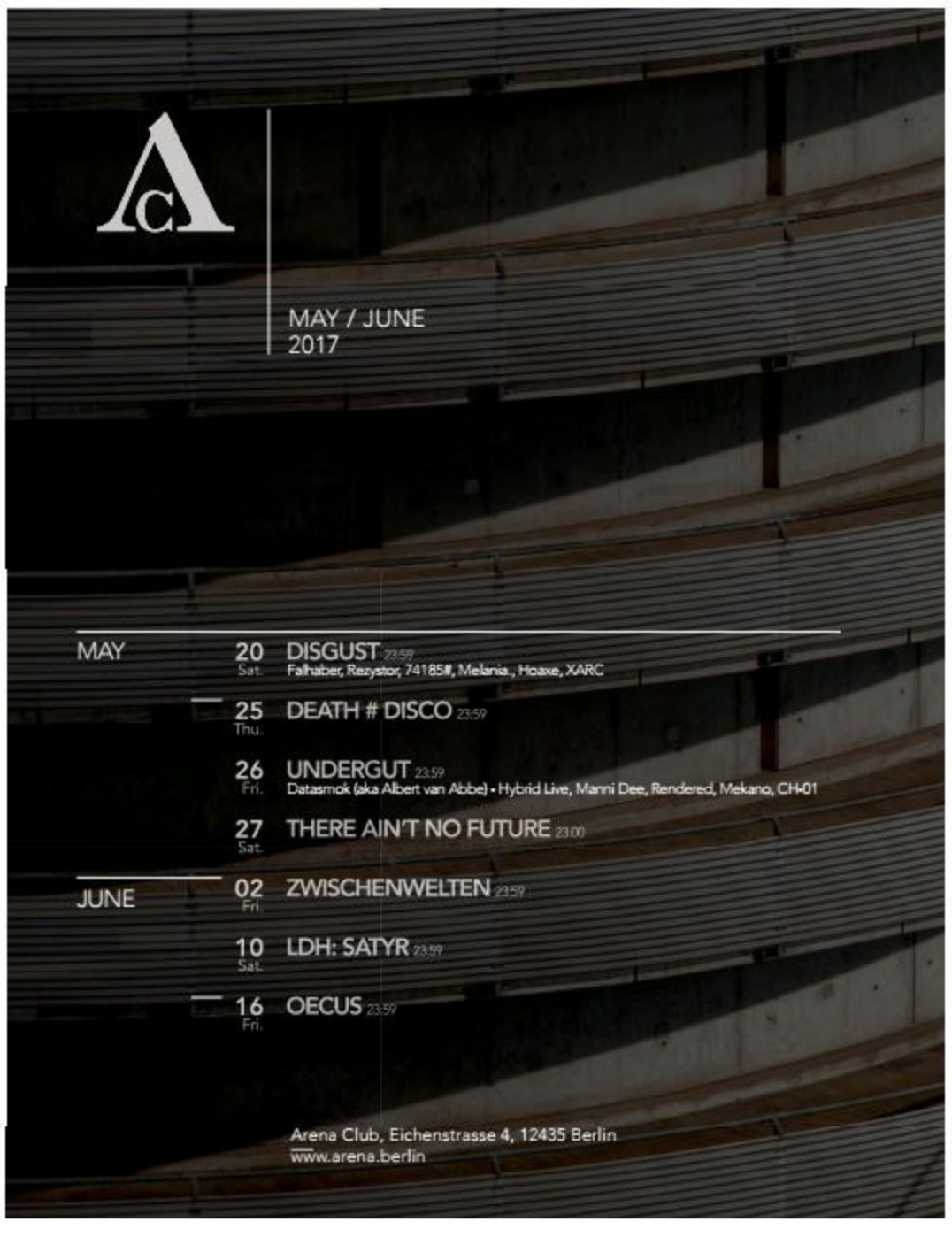
Dates, times & tickets: hoxtonsquarebar.com

| HOXTONSQUAREBAR

2-4 HOXTON SQUARE, LONDON, N1 6NU

Dr.Octagon
YMO
YELLOW
MAGIC
TURBO ISLAND
William Onyeabor
When The Going Is Smooth & Good!
DINOSAUR L
GO-BNG
"COLOURFUL AND COCKY T-SHIRTS
FOR THE MUSIC GEEKS AMONGST US"
A FIVER OFF ANY TEE IF YOU'VE SEEN THIS ADVERT. USE THE CODE: ISLANDLIFE OFFER UNTIL END OF MAY


TURBO ISLAND 3
WE TURN 3 AND WILL BE CELEBRATING WITH AN
EXHIBITION AND THE LAUNCH OF SOME NEW TEES
SATURDAY 13TH MAY 2PM-8PM
JAMAICA STREET STUDIOS BS2 8JP
TURBO DJS AT THE BELL AFTER WWW.TURBO-ISLAND.CO.UK


MAY / JUNE
2017
MAY
20 Sat. DISGUST 23:59
Falhaber, Rezystor, 74185#, Melania., Hoaxe, XARC
25 Thu. DEATH # DISCO 23:59
26 Fri. UNDERGUT 23:59
Datasmok (aka Albert van Abbe) • Hybrid Live, Manni Dee, Rendered, Mekano, CH-01
27 Sat. THERE AIN'T NO FUTURE 23:00
JUNE
02 Fri. ZWISCHENWELTEN 23:59
10 Sat. LDH: SATYR 23:59
16 Fri. OECUS 23:59
Arena Club, Eichenstrasse 4, 12435 Berlin
www.arena.berlin

DENOVALI RECORDS
NOTILUS
S/T
[CD|LP|DIGITAL]
denovali.com/
notilus
ORSON HENTSCHEL
ELECTRIC STUTTER
[CD|2xLP|DIGITAL]
denovali.com/
orsonhentschel
DENOVALI.COM/STORE · DENOVALI.COM/DIGITALSTORE
online record store with 6000+ items: electronic, ambient,
jazz, drone, soundtracks, indie, noise, modern classical, etc.

LIVE NATION source™

THE BEST IN NEW LIVE MUSIC

YUNA
MAY 16
KOKO
LONDON

ALMA
MAY 16
OSLO
LONDON

SOPHIE HUNGER
MAY 17
OMEARA
LONDON

SAN FERMIN
MAY 22
VILLAGE UNDERGROUND
LONDON

CLEAN CUT KID
UK TOUR
MAY

ASTRID S
MAY 23
SCALA
LONDON

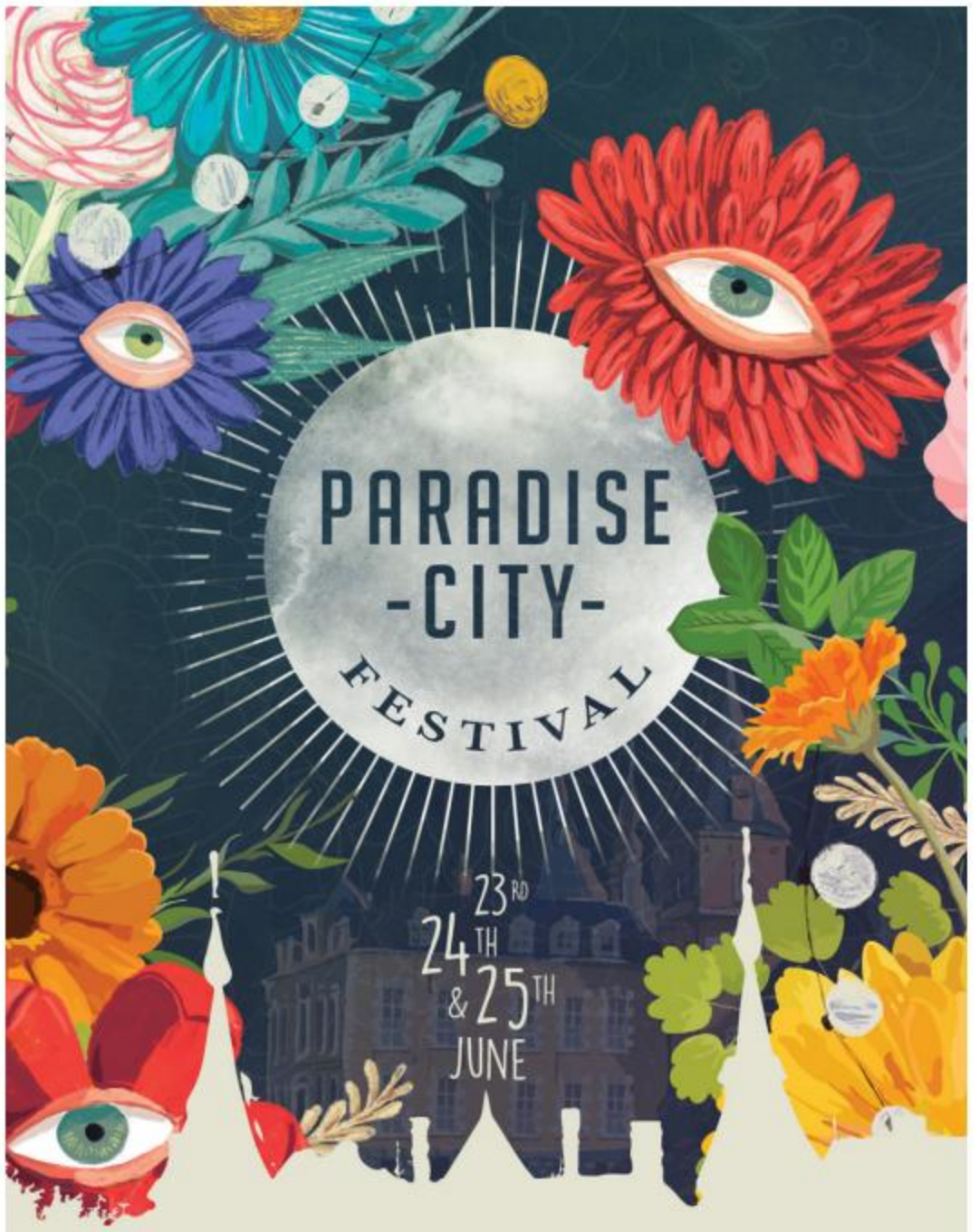
INDIGO HUSK
MAY 29
THE CAMDEN ASSEMBLEY
LONDON

CHARLOTTE DAY WILSON
MAY 30
OMEARA
LONDON

JEREMY LOOPS
JULY 01
ELECTRIC BRIXTON
LONDON

AQUILO
UK TOUR
SEPTEMBER

LIVENATION.CO.UK/SOURCE @LNSOURCE

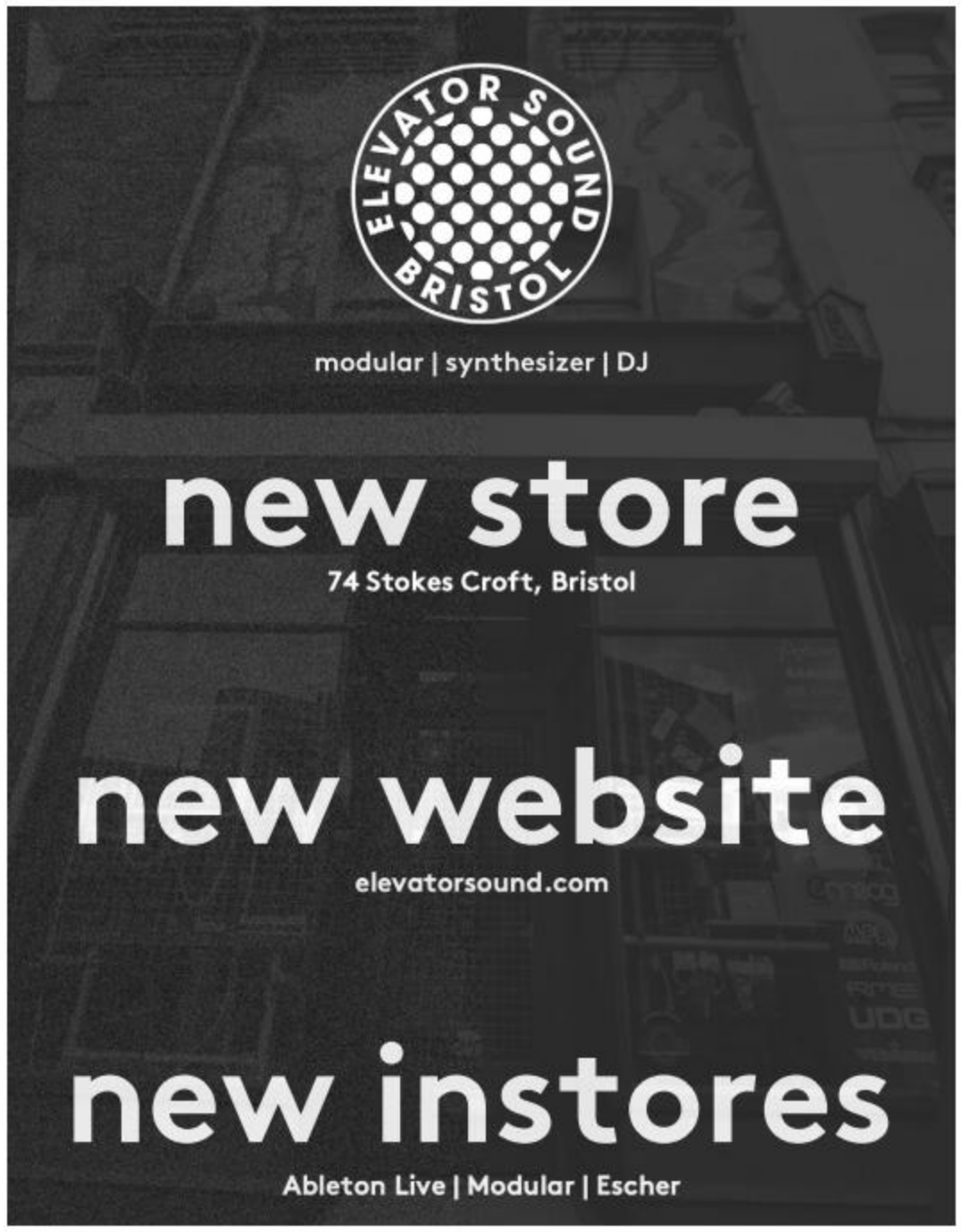


ÂME DJ ◦ JOACHIM PASTOR & N'TO PRESENT SINNERS
JOHN TALABOT ◦ OMAR S ◦ RECONDITE LIVE
&ME ◦ ACID PAULI ◦ AGORIA ◦ ANDHIM
AUDION LIVE AKA MATTHEW DEAR ◦ DENIS SULTA
FRANKEY & SANDRINO ◦ GABRIEL ANANDA LIVE
GIORGIA ANGIULI LIVE ◦ HVOB ◦ JACQUES ◦ JAN BLOMQVIST & BAND
JEREMY UNDERGROUND ◦ KORNÉL KOVÁCS
KONSTANTIN SIBOLD B2B KOSME ◦ LAKUTI ◦ LAZARE HOCHE
MOSCOMAN LIVE BAND ◦ NOSAJ THING ◦ NICO MORANO
PATRICE BÄUMEL ◦ ROBAG WRUHME
SEBASTIAN MULLAERT & ULF ERIKSSON LIVE
SMALLPEOPLE ◦ STAVROZ LIVE ◦ YOKOO ◦ VESSELS ◦ XXXY

AMYN ◦ ANTILOPE ◦ ATTARI ◦ BWANA ◦ CASPAR & DON CABRON ◦ CHANTAL
COSY MOZZY ◦ DC SALAS ◦ DKA LIVE FT PARSIFAL & JUK ◦ EXON BACON ◦ GOLDFOX
HARTED ◦ HUSH HEFNER ◦ INDIAN WELLS ◦ KONNA ◦ LATENCE ◦ MICKEY
MIOTTI & RAMIOUL ◦ PIERRE ◦ RAW DISTRICT ◦ RED D ◦ RED-OUT ◦ SKY M1 LIVE

PERK, RIBAUCOURT CASTLE, BELGIUM.
WWW.PARADISECITY.BE

ANTONYM
SOUNDS FROM THE LEFTFIELD
JUNE 1 JLIN
[PLANET MU]
JUNE 8 WAYNE SNOW / UFFE / MUFF DEEP
[LIVE]
JUNE 15 LONE / CLAP! CLAP!
[DJ / LIVE AV]
JUNE 22 BABYFATHER / GKZ
[DJ SET] [WARP/GAIKA]
JUNE 29 SHERWOOD & PINCH
[ON-U SOUND VS TECTONIC]
CAMDENASSEMBLY.COM
THE CAMDEN ASSEMBLY


ELEVATOR SOUND BRISTOL
modular | synthesizer | DJ
new store
74 Stokes Croft, Bristol
new website
elevatorsound.com
new instores
Ableton Live | Modular | Escher

NOZSTOCK
the HIDDEN VALLEY
21 - 23 JULY 2017 HEREFORDSHIRE, WEST MIDLANDS
Keepin'it SURREAL
SEASICK STEVE / HAPPY MONDAYS
THE SUGARHILL GANG
HAZARD & EKSMAN / DELTA HEAVY
HAYSEED DIXIE / OCEAN WISDOM / GENERAL LEVY / LEVELZ
KRAFTY KUTS & DYNAMITE MC / MUNGO'S HI FI / LOADSTAR
15 YEARS OF CRITICAL FEAT BREAK, IVY LAB, KASRA, FOREIGN CONCEPT
MIND VORTEX / FRANKEE / FEROCIOUS DOG / GOLDIE LOOKIN' CHAIN (LEGENDS SET)
BEANS ON TOAST / THE CORRESPONDENTS / THE BAGHDADDIES / RODNEY P & SKITZ / DABBLA WITH ILLAMAN
+ DJ FROSTY / FREESTYLERS / BENNY PAGE / PHIL KAY JAYDE ADAMS / CHAINSKA BRASSIKA
SONNY WHARTON / LADY CHANN / UNCLE DUGS + BILLY DANIEL BUNTER SHOWCASE JEREMIAH FERRARI / SOLA ROSA SOUNDSYSTEM / LE GALAXIE
LAND OF THE GIANTS / THE STIFF JOINTS / OH MY GOD! IT'S THE CHURCH / HANNAH PEEL / DEATH BY UNGA BUNGA GOAN DOGS / KETO THE RPMS / CARASEL MC
REMIDY MC / OCTO PI / GARDNA / MC SYE / NORMANTON STREET / HALLOUMINATI / SUPERGLU / FRAUDS / DOM KANE / DIRTY SECRETZ / REMI HARRIS
LITTLE WONDERLAND FOR KIDS OF ALL AGES / MASH CINEMA PRESENT WRONG DIRECTIONS / BANTAM OF THE OPERA THEATRE
LAUGHING STOCK COMEDY / VELVETEEN VALLEY CABARET / CLIK CLIK'S CABINET OF LOST SECRETS / DJ MAG BUNKER TAKEOVER
BLUEJAY'S JAZZ LOUNGE / NEW: ELEPHANT'S GRAVE REGGAE + HOUSE STAGE FEAT. FROM BERLIN WITH LOVE + FORTE
INTERACTIVE SILLINESS, STREET CIRCUS, FIRE + GAMES / CRAFTY WONDERS / COSY CAMPING
www.nozstock.com

MON.08.MAY.17
SOLD OUT
JOHN MORELAND & NOAH GUNDERSON
UNION CHAPEL

TUE.09.MAY.17
THE NEW PORNOGRAPHERS
ELECTRIC BALLROOM

THU.11.MAY.17
SKINNY LISTER
SCALA

THU.11.MAY.17
TO KILL A KING
THE BORDERLINE

FRI.12.MAY.17
TO KILL A KING
OSLO

FRI.12.MAY.17
HUDSON SCOTT
THE MONTAGUE ARMS

SOLD OUT
INTO THE ARK
THE BORDERLINE

WED.17.MAY.17
GOTHIC TROPIC
THE VICTORIA

THU.18.MAY.17
HOWIE PAYNE
THE BORDERLINE

FRI.19.MAY.17
MYSTIC BRAVES
THE GARAGE

TUE.23.MAY.17
DAY WAVE
THE GARAGE

TUE.23.MAY.17
HEATERS
OSLO

SOLD OUT
JULIE BYRNE
HOXTON HALL

TUE.23.MAY.17
LUKE SITAL-SINGH
UNION CHAPEL

TUE.23.MAY.17
PAREKH & SINGH
THE COURTYARD

WED.24.MAY.17
CHERRY GLAZERR
THE GARAGE

SOLD OUT
JAY SOM
SEBRIGHT ARMS

WED.24.MAY.17
OVERCOATS
ST PANCRAS OLD CHURCH

THU.25.MAY.17
BABEHEAVEN
SCALA

THU.25.MAY.17
KOLARS
THOUSAND ISLAND

THU.25.MAY.17
MIYA FOLICK
THE LEXINGTON

THU.25.MAY.17
THE GROWLERS
THE CORONET

THU.25.MAY.17
SOLD OUT
THE CORONAS
THE GARAGE

THU.25.MAY.17
VAGABON
ELECRTROWERKZ

TUE.30.MAY.17
ELLIE ROSE
SERVANT JAZZ QUARTERS

TUE.30.MAY.17
THE PAINS OF BEING PURE AT HEART
OSLO

SAT.03.JUN.17
FAT FREDDY'S DROP
ALEXANDRA PALACE

SAT.03.JUN.17
JUSTIN CURRIE
ISLINGTON ASSEMBLY HALL

THU.08.JUN.17
MT. WOLF
HOXTON HALL

THU.08.JUN.17
RONIKA
BIRTHDAYS *(FREE SHOW!)*

FRI.09.JUN.17
PIERCE BROTHERS
THE GARAGE

SAT.10.JUN.17
THE WEDDING PRESENT
ROUNDHOUSE

THU.15.JUN.17
THURSTON MOORE GROUP
SCALA

TUE.20.JUN.17
JAIN
VILLAGE UNDERGROUND

SOLD OUT
TASH SULTANA
SCALA

WED.05.JUL.17
ST. PAUL & THE BROKEN BONES
TROXY

TUE.01.AUG.17
BRIAN WILSON
EVENTIM APOLLO

SUN.03.SEP.17
LUCINDA WILLIAMS
O2 SHEPHERD'S BUSH EMPIRE

THU.14.SEP.17
TASH SULTANA
O2 SHEPHERD'S BUSH EMPIRE

THU.21.SEP.17
NEW CARNIVAL
OMEARA

FRI.22.SEP.17
VAN ZELLER
SEBRIGHT ARMS

FRI.29.SEP.17
THE ZOMBIES
PALLADIUM

FRI.13.OCT.17
BELINDA CARLISLE
INDIGO AT THE O2

SAT.14.OCT.17
WILLE & THE BANDITS
OSLO

FRI.20.OCT.17
RODDY WOOMBLE
ISLINGTON ASSEMBLY HALL

ALTTICKETS.COM | FB.COM/ALTTICKETS | @ ALTTICKETS

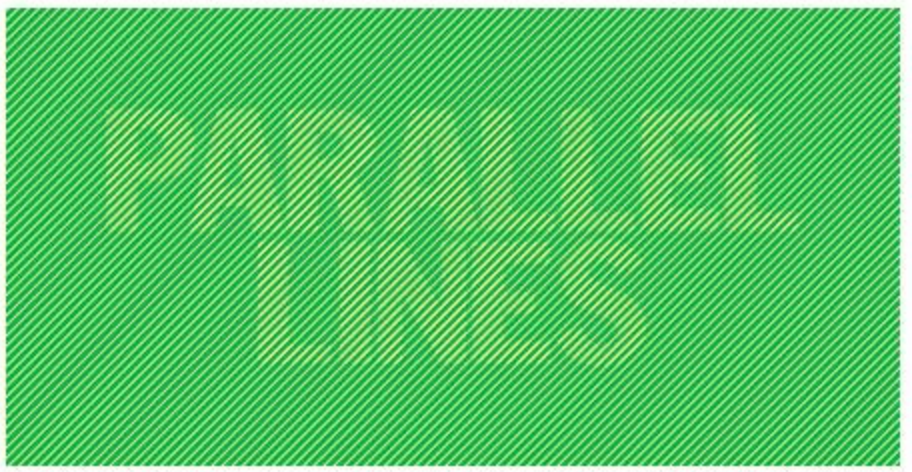
S W A N S

SWANS FINAL PERFORMANCES IN THEIR CURRENT INCARNATION

MAY 2017 TOUR

THURS 18 - GLASGOW, ORAN MOR
FRI 19 - ABERDEEN, THE LEMON TREE
SAT 20 - LEEDS, STYLUS
SUN 21 - SHEFFIELD, PLUG
WEDS 24 - BIRMINGHAM, THE ASYLUM
FRI 26 - BRISTOL, TRINITY CENTRE
SAT 27 - LONDON, ROUNDHOUSE

PLUS SUPPORT FROM - LITTLE NICKY
TICKETS AVAILABLE VIA - WWW.SEETICKETS.COM



SPLASHH
WED 26 APR
BUSSEY BUILDING

GANGLY
WED 26 APR
OMEARA

PALACE
THURS 27 APR
O2 SHEPHERD'S BUSH EMPIRE

HAND HABITS
SAT 29 APR
THE ISLINGTON

THE BIG MOON
TUES 2 MAY
VILLAGE UNDERGROUND

PLASTIC MERMAIDS
WED 3 MAY
THE PICKLE FACTORY

ZOLA BLOOD
WED 3 MAY
ELECTROWERKZ

SIVU
MON 8 MAY
ROSEMARY BRANCH THEATRE

LITTLE CUB
TUES 9 MAY
THE LEXINGTON

KELLY LEE OWENS
WED 10 MAY
THE PICKLE FACTORY

KANE STRANG
WED 17 MAY
THE LEXINGTON

HAZEL ENGLISH
WED 24 MAY
THE LEXINGTON

GABRIELLA COHEN
WED 24 MAY
THE FORGE

JW RIDLEY
THURS 1 JUNE
THE WAITING ROOM

PERFUME GENIUS
THURS 8 JUNE
HEAVEN

DEVENDRA BANHART
WED 18 JULY
HACKNEY EMPIRE

CAR SEAT HEADREST
TUES 29 AUG
O2 FORUM KENTISH TOWN

THIS IS THE KIT
THURS 21 SEPT
O2 SHEPHERD'S BUSH EMPIRE

BECKIE MARGARET
THURS 28 SEPT
THE WAITING ROOM

AIR TRAFFIC
WED 4 OCT
SCALA SOLD OUT
MON 9 OCT
ISLINGTON ASSEMBLY HALL

DIET CIG
WED 25 OCT
MOTH CLUB

IDER
WED 25 &
THURS 26 OCT
ARCHSPACE

YANN TIERSEN
MON 30 OCT
ROYAL ALBERT HALL

CHRISTIAN LOFFLER & MOHNA
TUES 31 OCT
VILLAGE UNDERGROUND

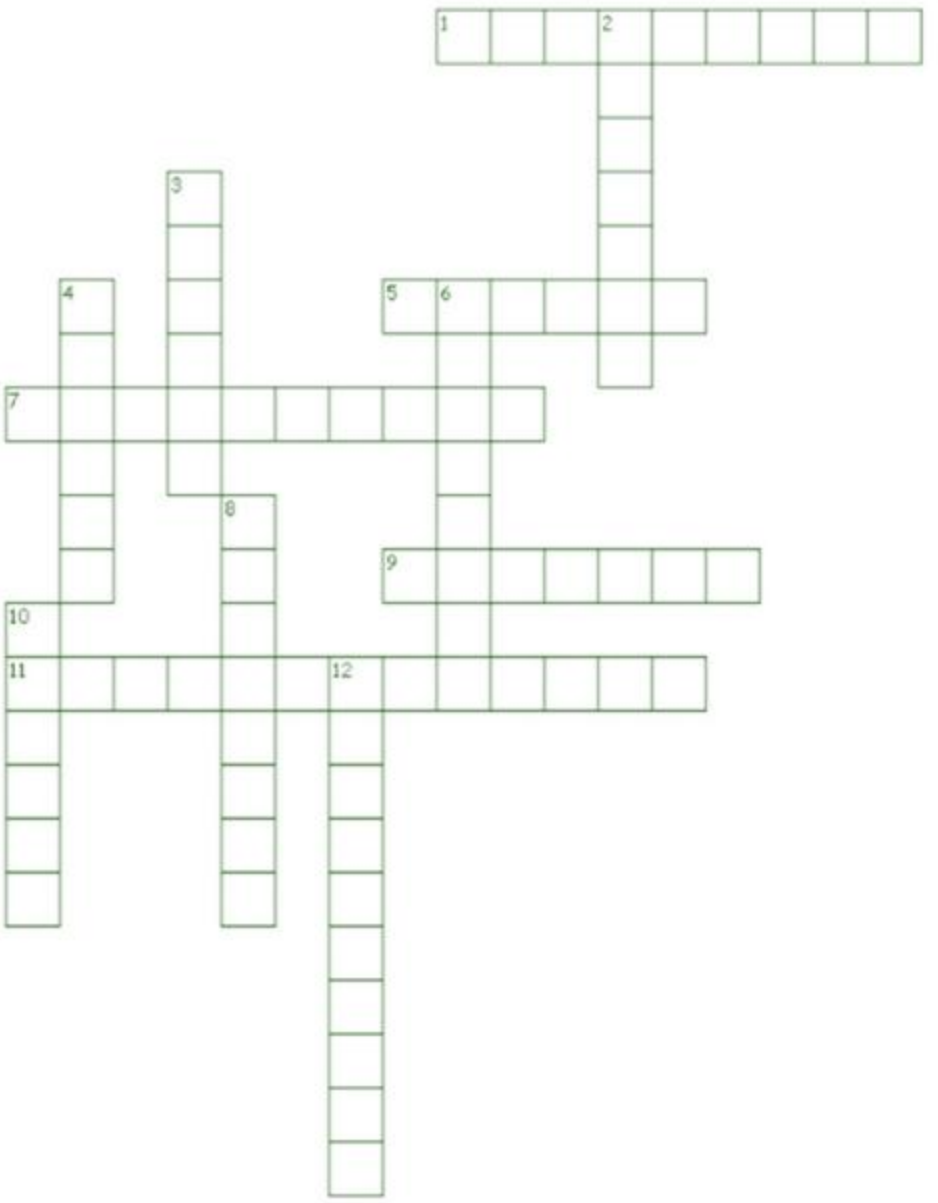
ANNA MEREDITH
THURS 16 NOV
OVAL SPACE

PARALLELLINESPROMOTIONS.COM

Crossword

Across
1. Species of monkey with phallic nose (seriously google it, it's fucked up)
5. Sang about an underwater guy who controlled the sea
7. Pixelated barrel-chucker
9. hey hey, it's the .....!
11. Nippy primates

Down
2. Ageing chimp used to rock PJs in Neverland
3. Disney's rambling baboon shaman
4. Curiosity killed the cat but this guy survived
6. Manchester's 'King Monkey'
8. Damon's fictional noisemakers
10. Your favourite spoof house dude had a pet named this
12. Modeselektor's Thom Yorke-featuring album



Answers
Across: Backseat, Dre, City, Control, Butterfly
Down: Hallelujah, Alright, Untitled, Compton, Recipe

SELF PORTRAIT

Chastity Belt's Julia Shapiro

Wiley or Miley?

Who said it: the Godfather of grime, or the free-spirited pop provocateur?

1) "Glastonbury ain't paying me enough to leave my comfort zone"

2) "My manager, who is a very timid person, often tells me that I should think before I speak"

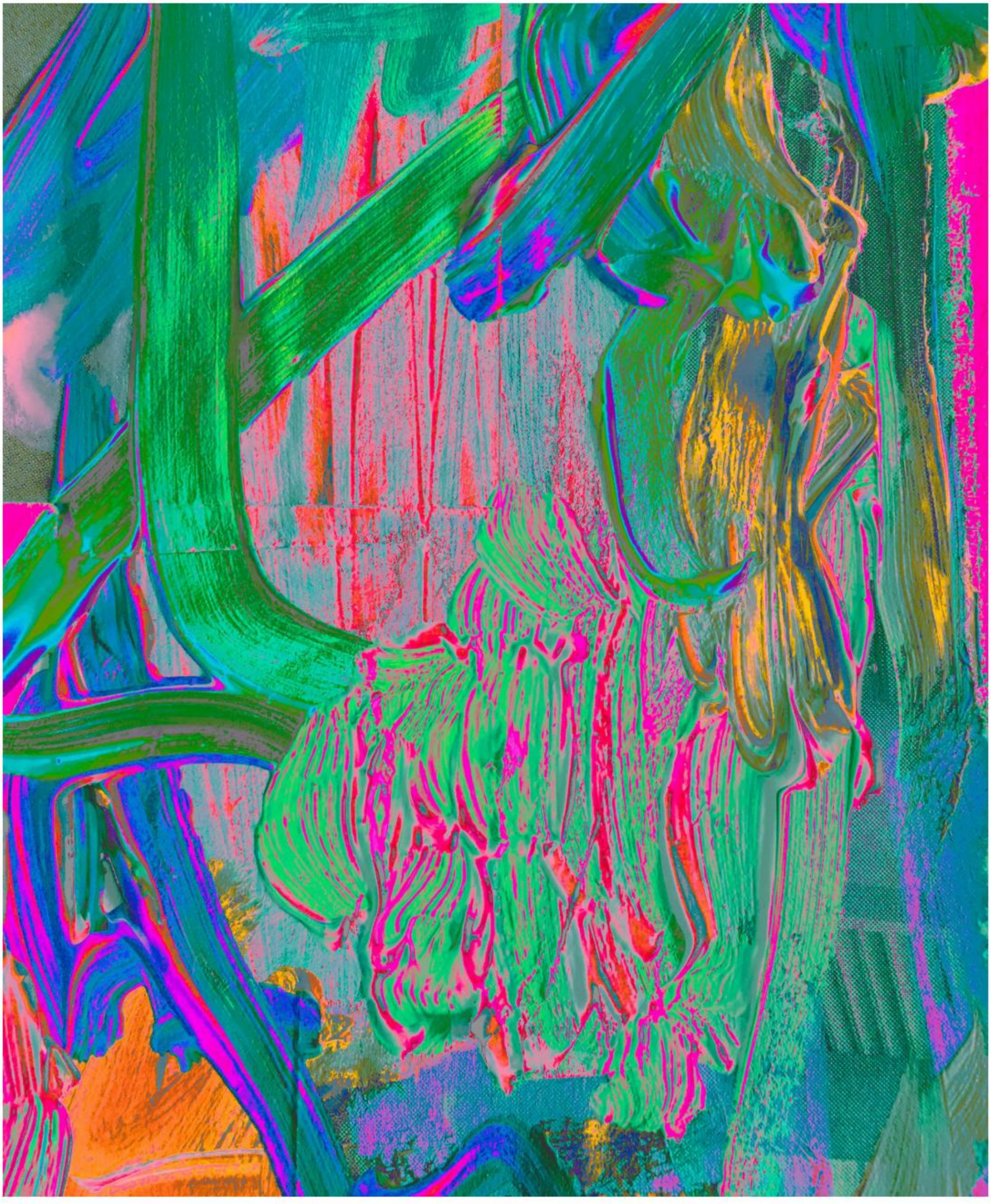
3) "I might not be the easiest person to manage in the world"

4) "I told my label: 'This is the first time I'm showing you what I'm bringing to the table as an artist. If this goes wrong, you never have to trust me again'"

5) "I am walking out of Warner today, I don't need em anymore"

6) "I got a breakfast in Scotland and they had square sausage"

Answers: 1) Wiley 2) Miley 3) Wiley 4) Miley 5) Wiley 6) Wiley



Myth

This month's artist takeover was created by @rubyprint, who was responding to the word 'Myth'.

If you're interested in contributing to this series, please email artsubmissions@crackmagazine.net

M.I.A.'S MELTDOWN

AFRIKAN BOY | AWFUL RECORDS CLUB NIGHT
CRYSTAL CASTLES | DEXTA DAPS | GIGGS
I WAYNE | JD SAMSON | MHD | M.I.A.
MYKKI BLANCO | PRINCESS NOKIA | SOULWAX
TOMMY GENESIS | YOUNG FATHERS
YOUNG M.A | YUNG LEAN

9 – 18 June 2017
#MELTDOWNFEST

SOUTHBANK CENTRE

LOTTERY FUNDED
Supported using public funding by
ARTS COUNCIL ENGLAND

SOUTHPORT WEEKENDER FESTIVAL

FINSBURY PARK, LONDON
SATURDAY 10TH JUNE 2017
12PM - 10PM

SOUTHPORT WEEKENDER & SUNCEBEAT PRESENT

POWERHOUSE ARENA

KERRI CHANDLER
ROGER SANCHEZ b2b
DAVID MORALES
TONY HUMPHRIES
JULIE MCKNIGHT LIVE PA
DEETRON
CULOE DE SONG
STEVE BUTLER

FUNKBASE ARENA

DJ JAZZY JEFF
JAZZIE B OBE
LTJ BUKEM
FABIO & GROOVERIDER
RONNIE HEREL
BIGGER
SO FRESH SO CLEAN DJS
JP
RYAN PEAKE

SUNCEBEAT DOME

DETROIT SWINDLE
OSUNLADE
DAN SHAKE
ANTHONY NAPLES
SADAR BAHAR
T WILLIAMS
FEELINGS DJS
LIL STEVIE

SOUNDS OF DETROIT ARENA

DELANO SMITH
STACEY PULLEN
KENNY LARKIN
JUAN ATKINS
AMP FIDDLER
EDDIE FOWLKES
JIMMY ALLEN

LIVERPOOL DISCO FESTIVAL ARENA

DERRICK CARTER
JOEY NEGRO
DANNY KRIVIT
JOHN MORALES
RED GREG
HUSTLE DJS
NATASHA KITTY KATT

DEEP INTO SOUL ARENA

DJ SPEN
KARIZMA
GRANT NELSON
PAUL "TROUBLE" ANDERSON
KAI ALCE
RHEMI
HAN LEI LIVE PA
SY SEZ
DAVID BAILEY

VIP ARENA

GRAEME PARK
CJ MACKINTOSH
MELON BOMB
SOULDYNAMIC
DAVIDE FIORESE
MARK STONE
TERRY JONES
ANDY DAVIES

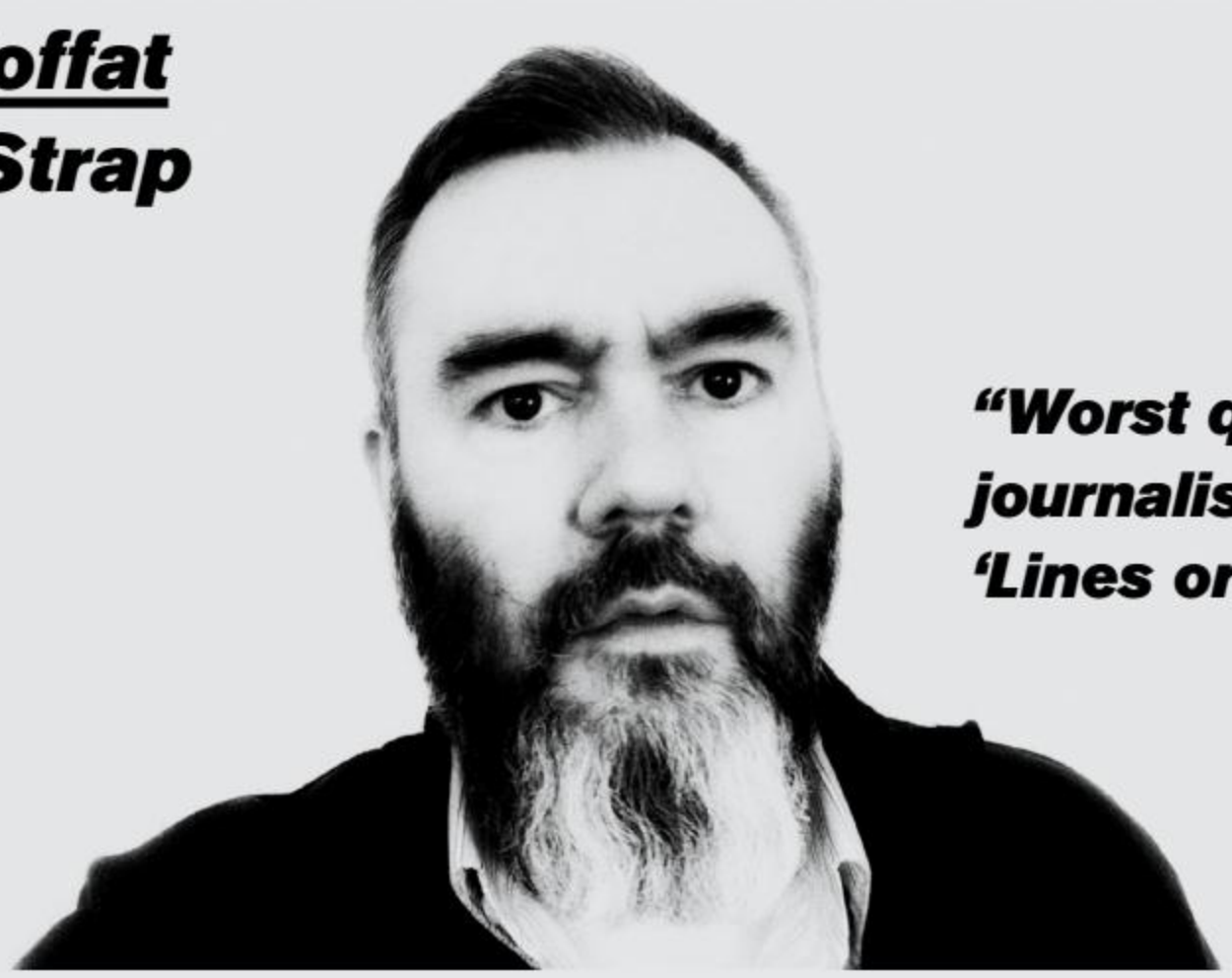
MI SOUL ARENA

PAUL "TROUBLE" ANDERSON
GREG EDWARDS • BOOKER T
JUMPING JACK FROST
DJ FEN & MC CREED • MARTIN LODGE
RAMPAGE • FEMI FEM
DR BOB JONES • MASTERMIND
MISTRI MATT WHITE • JIGS
STRETCH TAYLOR • GORDON MAC
MELVO BAPTISTE • DR PSYCHO (MC)
SHAQ D (MC) • CRAIG WILLIAMS (MC)
GEORGE KAY • MIKE VITTI • LIL STEVIE
RONNIE HEREL • BIGGER

WWW.SOUTHPORTWEEKENDERFESTIVAL.COM

/SouthportWeekender
@southportwkndr

20 Questions: Aidan Moffat of Arab Strap



"Worst question a journalist has asked me? 'Lines or dots?'"

Words: Davy Reed

Grouchy magazine types like to complain about the amount of music they're sent – the infinite quantity of digital promo links, those daily clumps of CDs squeezed through the letterbox – but surely you've got to be a real brat to ignore free vinyl? I recently received a record with no sleeve simply entitled *1948 –* , and shamefully I chucked it on a shelf to collect dust. Turns out it's the final, vinyl-only album from Aidan Moffat's L' Pierre project, and that the deliberately unprotected record is in fact "a self-destructive dialogue on the value of music and its new platforms, culture's cyclical nature, the supposed death of the album." It's a lovely record, so that's me told. Anyway, Aidan Moffat – who's most famously known by his grubby and poetic anecdotes as the frontman of Arab Strap – is still up for a bit of promo despite this destructive act, and I found the legendary Scotsman to be an excellent sport during this 20 Questions interview.

What book are you currently reading?
I'm actually reading *Dracula*, because I recently had a trip to Transylvania when I was on a stag do.

Favourite Wu-Tang Clan member?
I haven't paid attention to any of them in years, but I was certainly a fan of Ol' Dirty Bastard back in the day.

What was the name of your first ever band?
I think it was Pain. But then we decided that Pain was a bit too silly, so we changed it to Paint.

Worst hotel you've ever stayed in?
Finding a hotel in London on a budget in the mid 90s was very difficult. One I remember – I think it was when Arab Strap had their first Peel session – was horrible. And because it was horrible we didn't feel we had to really take care of it. I remember a member of our band putting his head through a couple of paintings.

Who's the most famous person you've ever met?
There was one time when Tony Wilson came to see Arab Strap and I shat myself, I couldn't speak to him. He's definitely not the most famous person I've met, but he's the most revered to me.

Have you ever been arrested?
A few times when I was young. Nothing particularly bad, just breaching the peace. Swearing at police officers, being drunk in the street, flashing my arse. That sort of thing.

Standard adolescence?
I'm not sure about adolescence, I was probably in my twenties! I was a late bloomer in that respect.

If you were trying to seduce a potential lover, what music would you play?
Sounds In The Night by Russ Garcia.

What's your least favourite question that journalists ask you?
I don't have least favourite, but I remember the worst question I was ever asked. It was simply this: "Lines or dots?" It was such a stupid question, but it's stayed with me for years. This was in 1997!

So then: lines or dots?
If I had to go for it, I'd probably go for lines.

If you could pick a surrogate grandparent, who would it be?
Bruce Springsteen.

What would be your desert island drug?
These days I would just stick to alcohol. I've reached a point in my life where old faithful does me well. I know where I am, it comforts and it brings joy. It's the one I will continue to take forever.

I suppose there's not much point in having an endless amount of ecstasy and nothing to drink with it.
Aye that's true, you can't drink the sea water!

Out of all the songs you've recorded, which is your least favourite?
There is an Arab Stap song, the title of which is so offensive I can't even tell you. We were recording our fourth album I think, and Stuart Henderson from [record label] Chemikal Underground came to listen to what we'd been working on. That was the only song we played him, we refused to let him hear any of the real album. This song has been thankfully lost.

What was the first record you ever fell in love with?
The first track was the original *Don't Cry for Me Argentina* by Julie Covington, when I was three or four. A couple of years later it was my parents' copy of the *Saturday Night Fever* soundtrack.

What's your favourite drunken snack?
I mentioned the stag do in Romania – in Bucharest they do quite outstanding kebabs. What I like to do when I'm at a hotel like that is to get naked before I eat it as well. I'll scurry away to my hotel room with my kebab, take my clothes off and enjoy it like that. Keep the pants on like – it's nothing dirty – I just like to have some air.

What's the worst job you've ever had?
I've been very lucky – I left school with no qualifications, got a job in a record shop for the five years and then started making music.

What's the first thing you're going to do after this interview?
I'm going to a church down the road to see my son perform into a school play.

Describe the worst haircut you've ever had...
I had very long hair when I was 18, 19. I used to tie it back out of necessity. Me with a pony tail – I never want to see pictures of that.

What would you want written on your tombstone?
I don't want a tombstone. I'm very much of the 'throw me in the forest, and let me feed me to the trees' attitude. I don't want anyone to feel they have to look after a rock for me, to attend to this strange obelisk that doesn't really mean anything. I'd rather be used as fertiliser and put to good use.

Arab Strap appear at Field Day, London, 3 June
1948 – is out now via Melodic

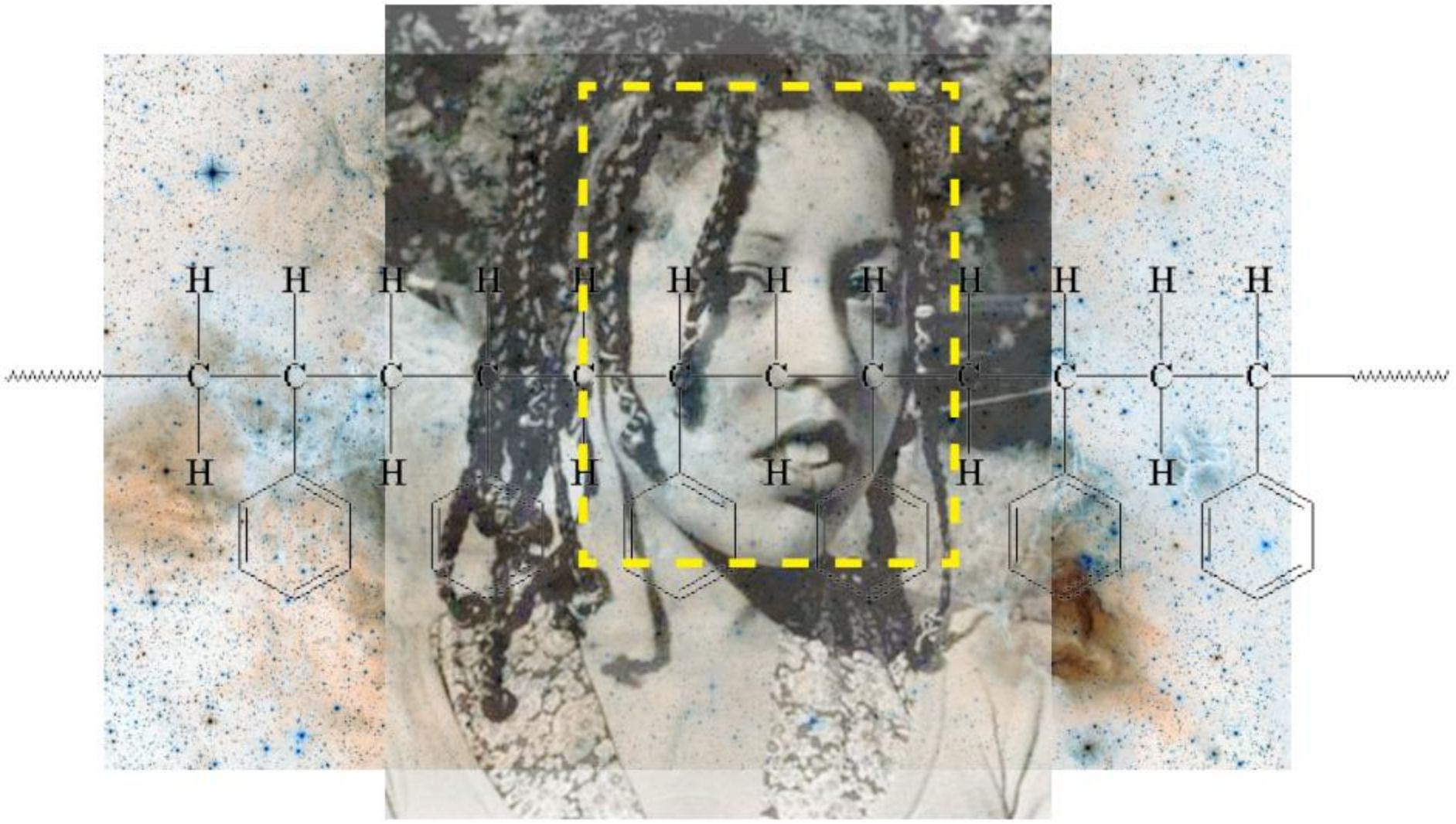


Illustration: Ed Chambers

Perspective: Poly Styrene, the Postmodern Punk Prophetess

As the singer of X-Ray Spex, in the late 70s Poly Styrene broke free of traditional rock'n'roll's patriarchal constraints, and her contribution to pop culture has inspired everyone from Kathleen Hanna to Karen O and FKA twigs. With a new crowd-funded documentary about her in the works, here Styrene's daughter Celeste Bell considers the legacy of her mother's prophetic lyricism in an age of narcissistic consumerism.

My mother was born in the late 50s to a Somali father and a Scottish-Irish mother, who raised her as a single parent on a council estate in Brixton. My mum left school without having passed a single exam. Her teachers had lamented that, although she showed academic potential in her younger years, at the age of 15 she was a troublesome truant who was disruptive in class, regularly getting into physical altercations with her classmates. Her weekend pastimes were shoplifting with her friends and dancing all night to the ska and rocksteady in too short hot pants and platform sandals; kissing boys and smoking joints.

This juvenile delinquent would go on to write one of the best albums of the late 20th century, X-Ray Spex's 1978 LP *Germfree Adolescents*. Am I biased in making such a claim? Of course I am. Yet there can be no doubt when listening to songs like *The Day the World Turned Day Glo*, *Identity* and *Genetic Engineering*, that this young woman from south London had pulled off a truly postmodern masterpiece; vividly creating for the listener a sci-fi future that is both dystopian and utopian, a world as familiar to a millennial in 2017 as it was fantastical to a young punk in the 70s.

Although Poly Styrene, in keeping with her irreverent postmodern credentials, was never consciously political, she was nevertheless a media–savvy social critic who was able to perceive the forces and ideas that shaped the world in which she lived and to accurately predict the world to come. In an age where the hipster *de jour* is anxiously seeking an ever unobtainable authenticity, *I Am a Cliché* and its rejection of the idea that anyone can be or even desire to be original anymore is a radical if disconcerting notion. Likewise in the selfie age where self-expression is unashamedly narcissistic, the celebration of vacuous vanity in *I Am a Poseur* resonates because of the ambiguity of the intention behind the lyrics:

"I am a poseur and I don't care/ I like to make people stare… Exhibition is the name/ Voyeurism is the game"

Was my mother an attention-seeking show-off? Of course she was, as were most of her punk and new wave contemporaries. Is a society that encourages such self-adulation problematic? Possibly. Does that mean we should quit posing and aim for authenticity? No, not really – that would be a fool's errand in our day and age.

Such ambivalence is also clear in X-Ray Spex songs like *Artificial, I Live Off You* and *Germ Free Adolescents*. Poly thought we were living in an increasingly fake world, where we are more dependent on technology than ever before, alienated from the natural world and from each other, where human interaction is more and more based on what material or social advantage we can get from the other. But she nevertheless refrained from suggesting a remedy for such ills. My mother described the world as she saw it, but it was not her job to tell us how to fix it.

She did, however, hint at the self-destructive underbelly of postmodernism in songs like *Warrior in Woolworths* and *Plastic Bag*, warning us of the consequences of ignoring such rumblings. The seemingly innocuous, inarticulate youth who 'doesn't know no history, threw the past away', reluctantly assisting you at the self-service checkout at your local supermarket, might just be waiting to explode, destroying, in an orgy of nihilistic rage, the fake world of which they are as much a product of as you. In moments like this, the words of Poly Styrene still burn brightly:

"1977 and we are going mad/ 1977 and we've seen too many ads/ 1977 and we're gonna show them all apathy's a drag"

You can help fund *Poly Styrene: I Am A Cliché* via indiegogo.com

THIS IS A SERIOUS PARTY

SGP! SECRET GARDEN PARTY
ACCEPT NO IMITATIONS
JULY • 20th-23rd • 2017

ACCEPT NO IMITATIONS
The Secret Garden party

2017
LAST EVER
SECRET GARDEN PARTY

THIS SEASONS STARS

METRONOMY

CRYSTAL FIGHTERS / TOOTS & THE MAYTALS
WILD BEASTS / PEACHES / RAY BLK / HONNE / JAGWAR MA
REJJIE SNOW / DMA'S / JEREMY LOOPS / TOM MISCH / KATE NASH
AKALA / JORJA SMITH / FICKLE FRIENDS / BONZAI / THE MOONLANDINGZ DEAP VALLY / ALL THEM WITCHES
JAIN / PUMAROSA / ZAK ABEL / WILL JOSEPH COOK / TOM GRENNAN / MABEL / ETTA BOND/ BE CHARLOTTE
TOOTHLESS / NORTH DOWNS / LET'S EAT GRANDMA / SERAMIC / CHARLOTTE OC / LAUREL / ANTEROS
AINE CAHILL / COSMO SHELDRAKE / MONT JAKE

AND

EATS EVERYTHING

JACKMASTER / SOUL CLAP / CRAIG RICHARDS
WAZE & ODYSSEY / EDU IMBERNON / JONAS RATHSMAN / MAXXI SOUNDSYSTEM
LUKE SOLOMAN / RED RACK'EM / POWER MAN / CITIZENN / EJECA / DENNEY
MELE / HONEY SOUNDSYSTEM / MELLA DEE / URULA / LORD LEOPARD / MR PRICE / FUNSTER
HEAD GARDENER / TOSH OHTA / SOPHIE LLOYD / HOUSE HUSBAND / PLUS MANY MORE

PLUS

FUN AND GAMES, FASHION SHOWS, FINE DINING, TALENT SHOWS,
LAKE SWIMMING, BOUTIQUE CAMPING, HOT TUBS, DANCE OFFS,
GUERILLA SCIENCE, SPOKEN WORD, PAINT FIGHTS, LATE NIGHTS, BOATING,
ART AND MUCH MUCH MORE - ALL FOR THE LAST TIME!

WWW.SECRETGARDENPARTY.COM

fabric Saturday
May 2017

06

Room 01
Craig Richards
Ricardo Villalobos
Prosumer
Amir Javasoul

Room 02
Terry Francis
Peter Van Hoesen
Marco Shuttle

13

Room 01
Craig Richards
Scuba
Redshape (Live)
Or:la

Room 02
Terry Francis
Cari Lekebusch
Skudge (Live)

20

Room 01
Craig Richards
Magda
Hamid

Room 02
Krankbrother
Presents
FJAAK (Live)
Kobosil
Krankbrother

27

Room 01
Sonja Moonear
Rhadoo
SIT: Cristi Cons &
Vlad Caia (Live)
Matteo Manzini

Room 02
Blawan
Paula Temple
Psyk

77A Charterhouse Street, London EC1. Opening times: 11pm – 8am. Check www.fabriclondon.com for advance tickets, prices and further info.
fabric operates a 24hr drinking license. A selection of recordings from these events will be available to hear again on www.fabriclondon.com/fabricfirst
fabric 91: Nina Kraviz, Out Now. fabric 92: Call Super, Out Now. fabric 93: Soul clap. 21st April. Art Direction and design by plusyes. Illustration by Luca Zamoc